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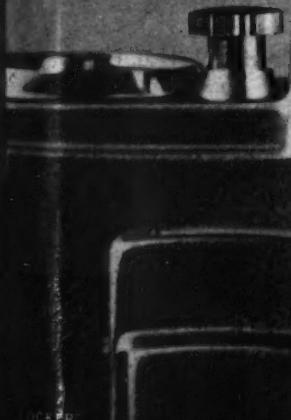
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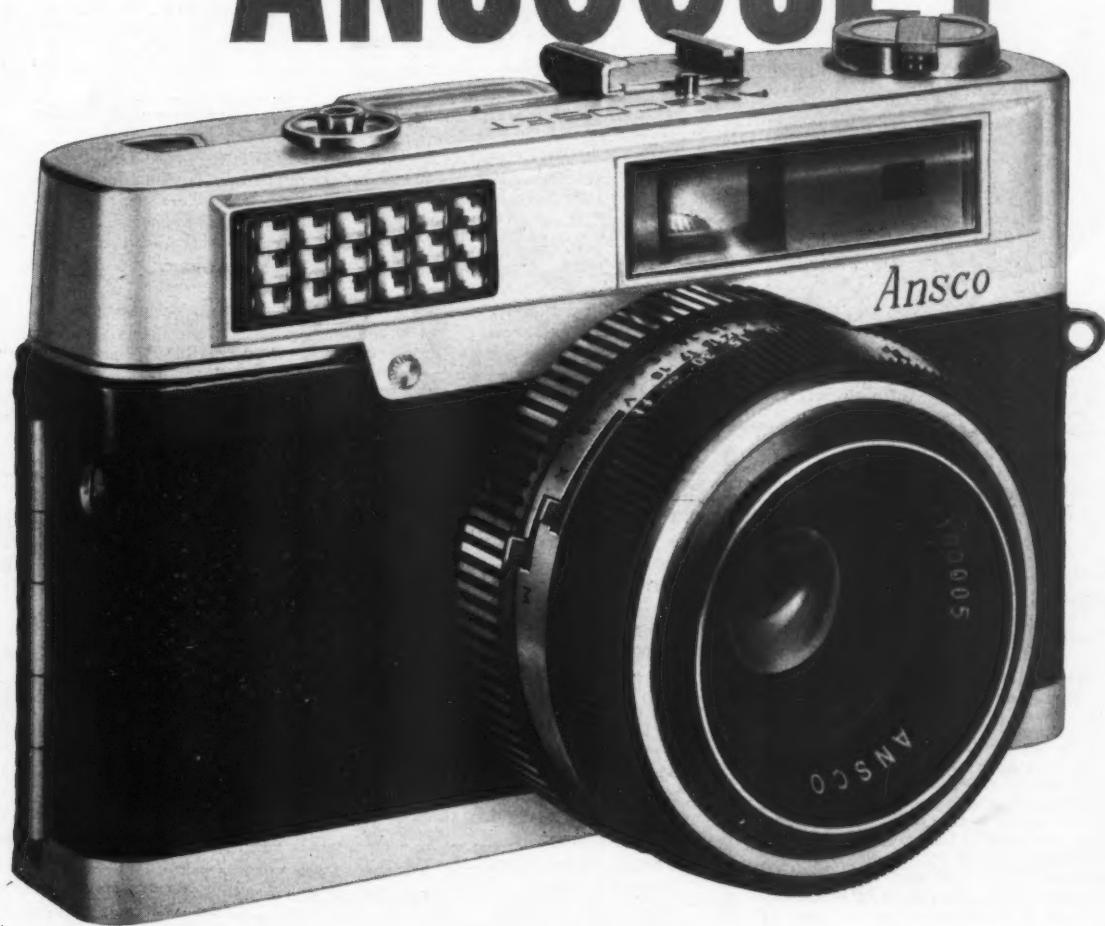
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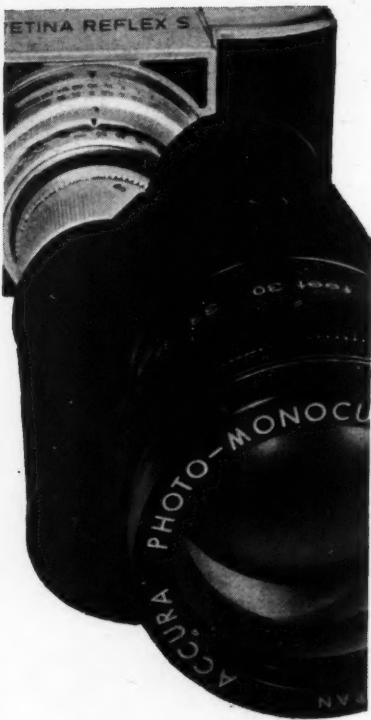
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# modern PHOTOGRAPHY

JULY 1960, VOL. 24, NO. 7

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## Coffee Break WITH THE EDITORS

### THIS MONTH'S COVER . . .

When we say "The perfect exposure issue" we mean that this is an issue on perfect exposure, since we wouldn't dare to shout that the issue itself is perfect. We'll just mention quietly that it covers a tremendous lot of ground, from the innards and idiosyncrasies of electric eye cameras to the best ways of judging exposure in a variety of different situations.

Our symbolic cover picture presented more than an exposure problem to photographer Erich Locker and art director Ernest Scarfone. In fact, you may have guessed that the multiple view of Karen Burkey was taken separately and then grafted onto the picture of her behind the camera. We chose the Konica IIIM because its generous expanse of exposure meter window allowed us to show as many as 19 aspects of her face—the more the merrier, we say.

### ROMAN HOLLYWOOD . . .

It's rare and refreshing to see a foreign movie that has not won a prize, been acclaimed by the critics, or even been shown at Venice, Cannes, Edinburgh or some other film festival. So when the Italian Cinescope-and-color epic *The Warrior and the Slavegirl* arrived at our neighborhood theater, we rushed straight off to see it.

All about rebellion and rivalry in an ancient Roman province, this movie shows history as it wasn't but ought to have been, and it would be carping to say that we found the plot somewhat confused. Of course it's confused, with so much action, intrigue, passion and spectacle, not to mention a cast of at least hundreds. If we had some difficulty in recognizing who was who, and particularly who was on whose side, it didn't really matter. In no other movie have we seen so many swords, spears, arrows and other sharp instruments plunged into so many bodies, with an appropriate accompaniment of groans, shrieks, pantings, twitchings, fallings, and dying speeches. In addition, a gladiator fights a lion, a lady has a less successful encounter with a tiger, and a Roman tribune is dragged a goodish distance over rough ground by a horse. There are also some whippings, attempted poisonings, and an interrupted-in-the-nick-of-time burning of the slavegirl.

Horribly violent, are you thinking? But you don't for a moment take it seriously. Besides, the dubbing helps to put the action at a safe distance from reality. No, it's all a colorful, preposterous romp, and a member of the audience at our theater neatly demon-

strated the spirit in which it should be taken. When the Roman tribune had rescued his slavegirl from the bonfire (she'd been in it for some time, without visible harm) and was holding her tenderly in his arms, a man behind us called out: "Careful, man, she's hot!"

### FOCUS ON THE WEST . . .

You may be tempted by the thought of taking a vacation in one of the country's loveliest spots and, at the same time, rubbing shoulders and ideas with many of the country's photographic experts. Well, it's not just a thought, it's a possibility. The American Society of Magazine Photographers and the University of California are sponsoring the First Annual Photojournalism Conference in the West, scheduled for September 21 through 24 of this year. The venue is Asilomar, Calif., close to Carmel and Monterey. The speakers will include Ansel Adams (fittingly, since so many of his landscapes are made in this region), Wayne Miller, Dorothea Lange, Joseph Muench, and many other photographers and magazine editors.

Full details will be announced later. Meanwhile, you can consider yielding to temptation and planning a trip west for September.

### GOOD OLD DAYS . . .

After reading the item under this title in our December 1959 "Coffee Break," Cecil W. Freeman, of Portland, Ore., wrote to protest against our

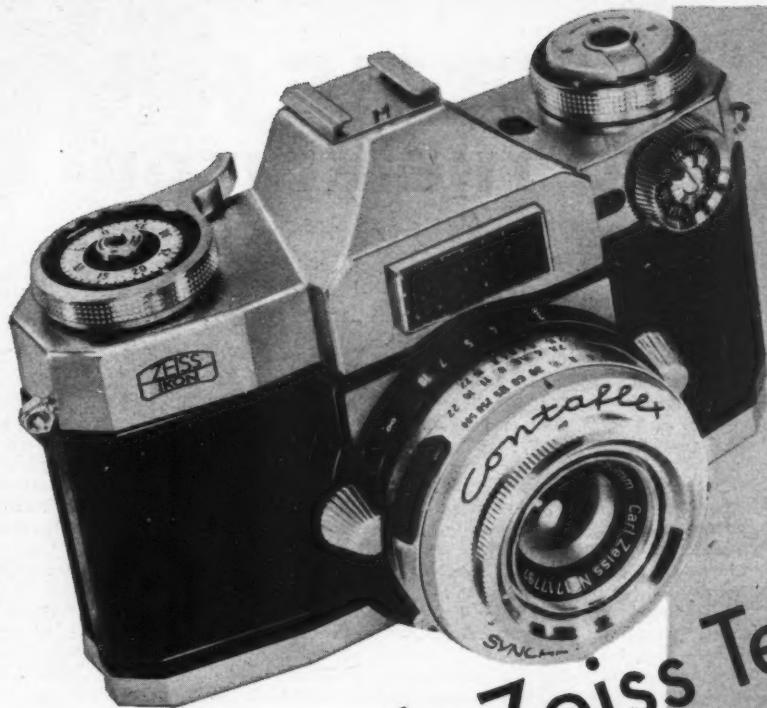


A 1960 travel picture? See text.

cavalier treatment of the turn-of-the-century snapshot camera. His parents, who had owned just such a camera, found that it worked smoothly and gave excellent results.

To prove his point, Mr. Freeman sent us some contact prints from the 60-year-old 4 x 5 plates, and we have reproduced two of them here. One (see above) shows the harbor of Vic-

(Continued on page 16)



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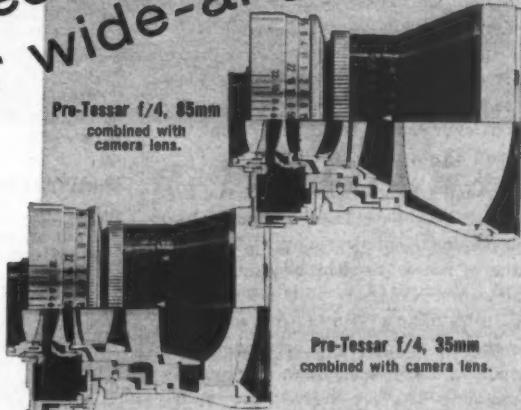
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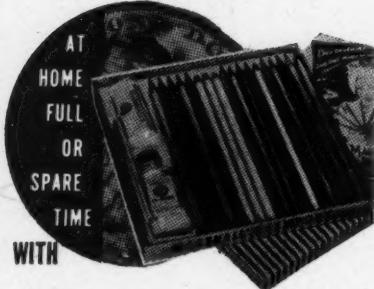
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# LETTERS TO THE EDITOR

### Playing With Fire

Sirs:

I noticed in a recently published book that flash powder is still being used and is procurable in the form of powder cartridges. Photo shops in my area were of no help as to where flash powder cartridges could be purchased. If anyone can put their finger on the issue, I feel you can.

If these cartridges come in varying strengths, they should be ideal for interiors of the old Mission Churches—which are usually very dark inside. They are gaily painted—Spanish-Indian taste—and contain a wealth of early sculpture.

Santa Clara, Calif.

A. Babst

*Frankly, we wouldn't put our finger on a flash powder cartridge if we could. We prefer being able to count up to at least five on each hand. Flash powder is extremely dangerous—whether in the loose stage or in powder cartridges. When we tested powder cartridges from Germany approximately five years ago, we found them to be treacherous. We would suggest you investigate the use of larger flashbulbs which are readily available and much safer.—ED.*

### The Woes of Belonging

Sirs:

I am an amateur photographer and a MODERN fan. I would like to do some professional work such as weddings, etc., in my spare time. I am told that I would have to belong to a union. Will you please tell me which union, and what their requirements are, and any other information you may care to give. Thank you.

Kew Gardens, N.Y.

S. Nimeroff

*Actually, a free-lance photographer is an entrepreneur—his own boss. However, many wedding halls in New York City, according to several wedding photographers we spoke to, have agreed to observe the usual union practice of working only with union men. So, waiters, theoretically, at least, would be rather unhappy with non-union photographers around. The Union (Blueprint, Photostat and Photo Employees Union, Local 24910, AFL-CIO, 132 W. 43 St., New York, N.Y.) informed us that employee photographers could join for an initiation fee of \$15 plus \$4 per month dues. If, however, you are working for yourself (i.e., you're a boss) you would be required to sign a labor agreement*

*against the time when you might employ additional photographers.—ED.*

### Old Cameras Never Die

Sirs:

In view of the present-day trends to new photo equipment, which I admit is better (and also more expensive), I would like to offer the enclosed picture. It was taken with a vintage  $2\frac{1}{4} \times 3\frac{1}{4}$  folding Kodak Sr. camera, a few of which must still be lying around unused by their owners or, very likely, obtainable at a low cost. Although I have several better and more expensive cameras, the fact remains that the Kodak Sr. was good enough to produce many a picture which I've sold to trade journals and newspapers across the country.

While I know the picture may not be salon material, I also know it is of a



Vintage camera, new picture.

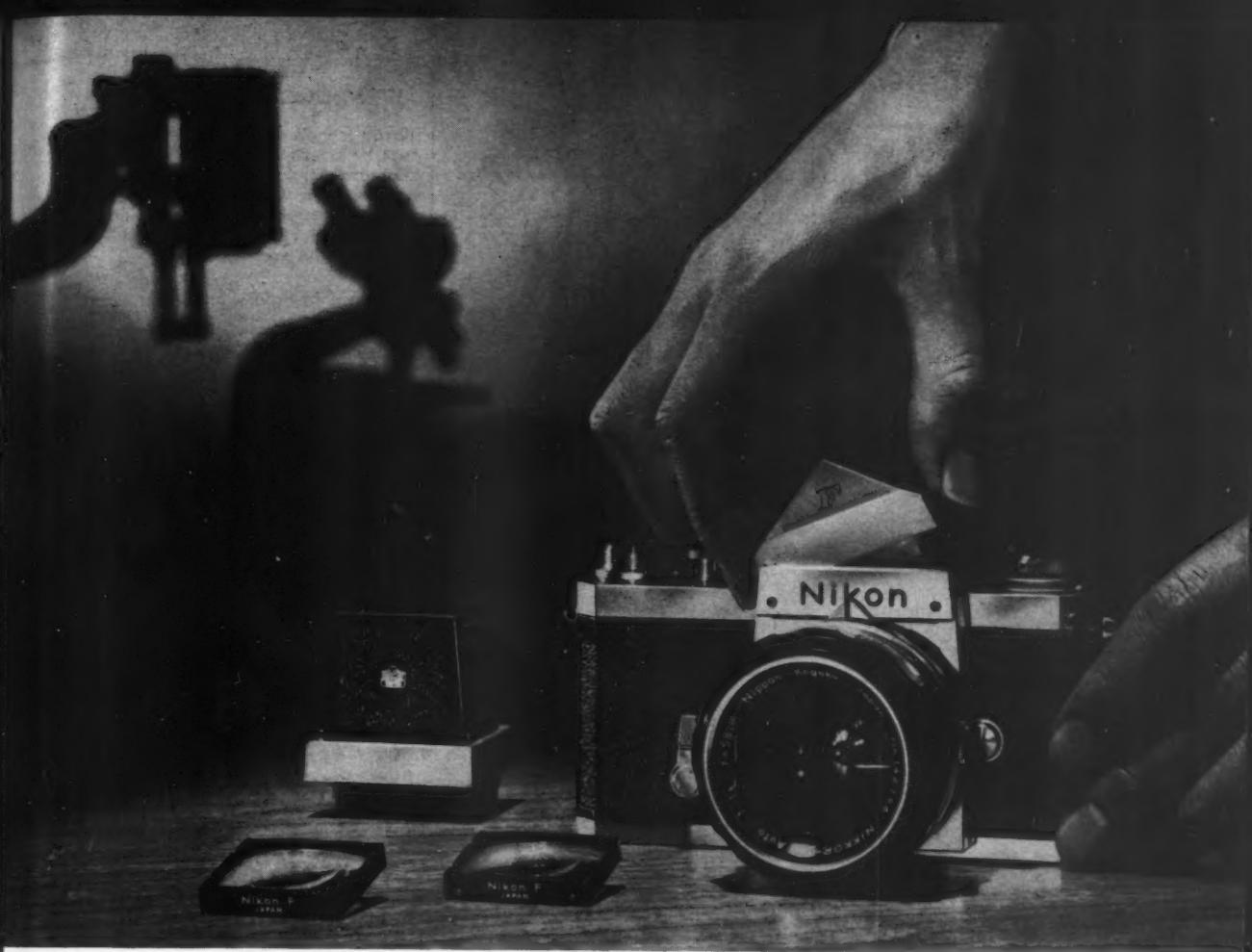
quality which does satisfy picture-hungry editors of the smaller publications if the subjects happen to fit their editorial requirements. This information might be of interest to many of your readers...

I also own a Graflex 200, Ikonta IV, Contaflex III, and Graphic Pacemaker. But the Kodak Sr. and many of the other vintage, cheap-to-buy cameras can also be made to do a fairly good job.

Shamokin, Pa.

I. B. Kramer

We do agree that many a vintage camera is still capable of taking tech-  
(Continued on page 10)



## *the inherent versatility that works for you in the NIKON F*

When you first look at a Nikon F, you can't help but be impressed by its orderly, uncluttered appearance. It has the unmistakable look of quality and precision. You pick it up and sight through the finder, and you're equally impressed by the brightness of the image—the ease with which it focuses. You try it—the film advance lever, the depth-of-field previewer. You fire the shutter once or twice. You are now even more impressed than before—the automatic operation, the effortless ease and speed with which it handles and responds.

These are qualities of the Nikon F which you discover immediately. But, there are others, less apparent, which are no less essential.

Probably the most important feature of the 35mm reflex is the finder system—the pentaprism and the screen. Let us consider them individually. As valuable as the eyelevel pentaprism finder has proved to be, there are instances when its use is less than ideal. For example, where conditions require shooting over the heads of people in a crowd, a waist level type would certainly be more practical. Similarly, for astro and micro-photography, most users prefer the waist level type with its magnifier. *The fact that the Nikon F is equipped with a removable pentaprism which can be easily and quickly interchanged with a waist-level finder, is an example of the versatility built into the Nikon F.*

Now, the focusing screen—its purpose is to allow you to focus accurately, to compose and frame the picture, to observe, and even to select desired depth of field. Some cameras offer a screen with a central split-prism rangefinder as an added aid to focusing. Others have a matte-ground center spot. One camera has a screen in which the area used for focusing is so small, that it is virtually impossible to observe depth-of-field.

While the type of screen desired is, for the most part, a matter of personal preference, there are applications for which one type is actually more suitable than another. Many find the matte-spot type superior to the split-prism for use with long focus lenses; while for photography through optical instruments—microscopes, telescopes, etc.—a clear central spot screen is generally preferred because it permits aerial focusing. *The fact that there are three screen types available for the Nikon F—split-prism, matte-spot and clear-spot—and that they are all readily interchangeable, is another example of the versatility built into the Nikon F.*

The split-hair accuracy of the Nikon F finder system deserves special attention. *One*—no matter what the angle at which the camera is held—even upside down—the mirror always returns to the same precise focusing position. *Two*—no matter what screen is used. The finder area is precisely the same as the area of the film aperture in the camera; *the image recorded on the film is precisely the same as the image seen in the finder—no more, no less.*

Some of these features may or may not relate to your immediate needs. Yet, they become of utmost importance when certain situations arise. In any case, they do demonstrate the caliber of thinking, the foresight and the effort that have gone into making the Nikon F a quality instrument of almost unlimited versatility—an invaluable tool, always ready to work with you, and help you meet and cope with any picture challenge.

See the Nikon F at your Franchised Nikon Dealer—\$375 with f1.4 Auto-Nikkor lens; \$329.50 with f2. For literature, write Dept. MP7.



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## LETTERS

(Continued from page 8)

nically excellent photographs. However, modern cameras allow the photographer to spend more time seeking aesthetically satisfying pictures without worrying about many of the minor details that occupied picture makers in the past.—ED.

### All Those in Favor, Say Aye

Sirs:

I would like to advocate the manufacture of 50-ft. 8mm roll color film in addition to the 25-ft. rolls, and, of course, cameras in the more expensive models to accommodate this film. I've missed several scenes because I've had to stop and turn the reel over. This would also be a more efficient use of film. The increase in size and price of the more expensive camera should be very small percentage-wise, and would not be objectionable to a large segment of the picture taking population. If there are others who are in favor of a move like this, I'm sure the manufacturers would like to know about it, as it would increase their business. Woodburn, Kentucky Julian B. Hays

—The Bolex H-8 and the new Fairchild Cinephone 8 take 50-ft. 8mm roll color film.—ED.

### IN NEXT MONTH'S MODERN

The story of the Tourist Multiple, a modern-style American-made 35mm camera that dates from 1914.

### A Cranky "Waltzing Matilda"

Sirs:

I was interested in your reaction to the Cine Kodak Model A (See "Coffee Break," March 1960). That fine old camera came out in 1923—and I have one of the dealer's brochures that was handed out to the public at that time. Keep looking and you may run across the electric motor drive for it. The drive bolted on the left side after the crank was taken off. It used a rechargeable wet battery and incorporated a waist-level finder.

As for your results—well, you sang too slowly. Hand-cranked cameras required that their innards be cranked at a rate of two turns per second, like the old Simplex, Ackley and hand-powered Bell & Howell. Try again—and crank faster.

Don't make fun of that old box, either. Eastman Kodak hasn't made very many that are better.

Skokie, Illinois Glenn D. Rabuck

We certainly weren't making fun of "that old box"—just our own efforts at hand cranking. Trouble is, we're a bit spoiled by modern conveniences—and a bad sense of rhythm.—ED.

## Land Reports on Polaroid's Color Progress

Anyone for color in two minutes? It's not available yet, but at a meeting of Polaroid Corp. stockholders on April 12, Dr. Edwin H. Land, president of Polaroid, reported substantial progress in making color prints.

Land took an ordinary 800 Polaroid camera and made a flash exposure. His subject: four young lady employees of the Polaroid Corp., three of them wearing straw bonnets festooned with multi-colored artificial flowers and fruit. "I don't know right now," he said when preparing to make the shot, "if this will work. There's about a 50-50 chance."

It worked. A full color print in two minutes, involving no more effort on the part of the photographer than that required by the black-and-white picture-in-a-minute process. The color itself, however, was not of high quality. The print seemed somewhat mottled, with an overall brownish-red cast. Land shot twice more, with approximately the same results, except that one was underexposed. He also projected other color prints—several of which had been made out-of-doors just before the meeting. These were greenish and muddy.

Several of the other pictures he showed, however, were excellent, in color, in contrast and in sharpness. He pointed out that he wanted to demonstrate not the very best they could do (he had a number of examples of far finer photographs on hand) but the minimum which might be expected.

Although Land declined to discuss the technical aspects of the process he did answer several important questions: the exposure index will be no less than 50 nor more than 100; the cost to the consumer will be in the same range as that of other color prints; he is not certain whether there will be two films, for indoor and outdoor use, or a universal film, but it will probably be the latter, to be used with a filter out-of-doors; eventually Polaroid plans a transparency film but currently they are concentrating on a film for prints.

But the most important question—when the film will be available to the public—went unanswered. "We in management are going to ignore the time problem," said Land. "I know we will not be ready to market the film by our next stockholders' meeting, but I believe that at our next meeting we will be free to tell you just where we stand on our time schedule." —P.C.

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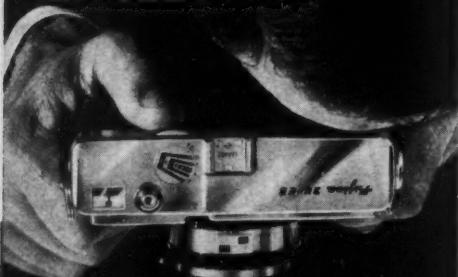
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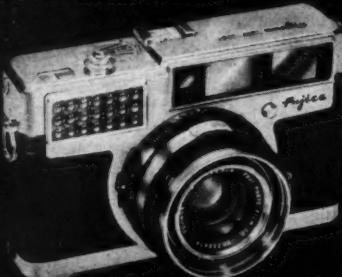
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## BEHIND the SCENES

Will the faster and better 35mm films push the single-frame cameras into contention with the double? How do camera values today compare with those of 20 years ago?

A development noted at the recent photo show was the emergence of a 35mm camera not seen in these parts for some years—the single-frame camera making 72 exposures  $\frac{3}{4} \times 1$  in. on a 36-exposure roll of film. The first popular camera using this size was the Ansco Memar of many years back. The last was the now discontinued Leica 72, a recent Canadian-made redesign of the pre-war Leica IIIb, but altered to make twice as many shots.

Advantages of the smaller format are obvious. More shots per roll of film. Less need for exact focus since shorter lenses with more depth of field at any given camera-to-subject distance can be used. Camera bodies can be built on a smaller scale.

### Top bracket single-framer

Nikon, among the well-known expensive camera makers, has taken advantage of the single-frame picture size—primarily to produce a camera for specialized or industrial purposes which can be used in conjunction with the bulk film back and electric motor drive. The new Nikon is built into the body of the present S3 camera so there will be no saving in size of camera or focal length of lenses.

### Lower bracket single-framer

In the lower price brackets, however, among blind focusing cameras (those without rangefinder or ground-glass viewing), there's a big spurt in the single-frame. It seems a logical compromise between the ever-growing bulk of the full-frame 35mm cameras and the tiny subminiatures. The size of the new single-framers runs about that of a pack of cigarettes—non-filter, non-king size, that is. With 35mm film finer grained, faster and sharper than ever, the single-frame camera may really get a foothold, starting with the simpler cameras. And there's no reason why all popular 35mm films—Kodachrome, Anscochrome, Ektachrome, Kodacolor—wouldn't work rather

(Continued on page 14)

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## BEHIND THE SCENES

(Continued from page 12)

handily in single-frame size—given shorter focal-length lenses for slide projectors so you can project the same size image with the smaller film, as you now do with 1 x 1½.

### Now you see it, now you don't

If you think it's all beer and skittles covering a giant photo show like that reported last month in MODERN, put the idea out of your head. A show where new equipment is first exhibited to dealers is quite a different thing from a public showing. Many of the cameras reported were hand-made models which changed features overnight (as rival camera features changed). Prices also shifted like quotations on

### IN NEXT MONTH'S MODERN

**Emil Schultess: a first-time-  
ever account of how he makes  
his scenes.**

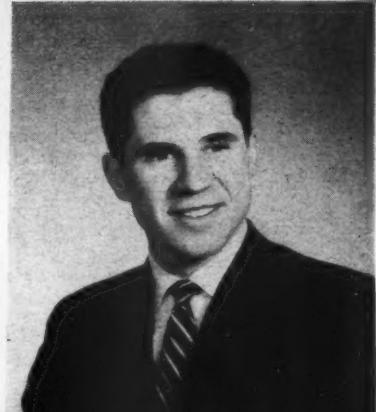
the stock exchange. Name changing was common. One single-lens reflex wore three different titles within the space of the show week. "Come back at 2 P.M." one exhibitor told a MODERN editor, "and we'll have the new name for you." Other models were mock-ups or dummies. The enthusiastic manufacturer's representative, when asked whether the camera had certain specific features, always replied yes. It turned out that he spoke little English but did know the word "yes." All in all, quite a harrowing experience.

### Definitely a buyer's market

One thing was evident. Never did the photo public have it so good. Importers and distributors were tripping over themselves in attempts to offer the most for the least.

A comparison of camera prices today with those of twenty years ago yields some surprising figures. The 1940 model of the Leica, the IIIb with 50mm f/2 Summarit lens, listed at \$273. The comparable present Leica, the IIIG, sells for \$292.50. That's just a \$20 increase for a camera which now features a finer lens, flash sync, projected parallax corrected frames, etc.

Let's take another example. An Automatic Rolleiflex with f/3.5 Tessar lens in 1940 cost \$175. Today, the Rolleiflex T with the same lens but with a far more improved body is actually \$6 less—\$169.50. Naturally we can't compare any of the Japanese cameras, since they weren't available twenty years ago. It's interesting to note however, that the cost of living in other commodities over the past twenty years has risen in some cases more than double.—H.K.



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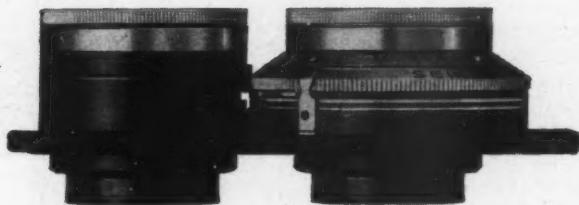
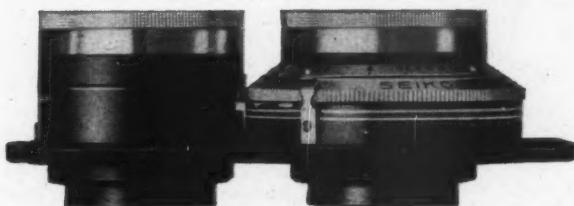
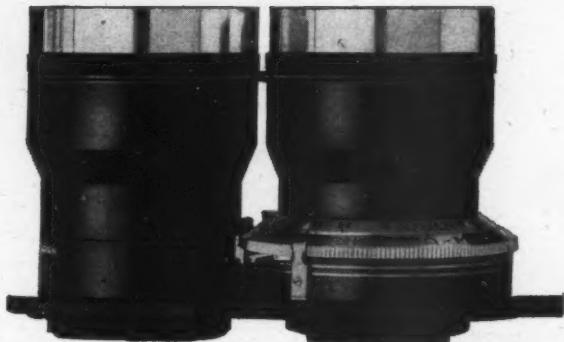
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**WESTON**  
exposure meter

Another **DAYSTROM** product

## COFFEE BREAK

(Continued from page 6)

toria, British Columbia, and was taken when Mr. Freeman's parents were on their way to the Yukon. After their arrival, they took a photograph (see below) which shows that ivory as well as gold was to be found in the earth. Mr. Freeman thinks the tusk belonged to a mastodon, but he doesn't remember much about the discovery



A reader with Yukon treasure trove.

because he was quite young at the time—he is the boy in the foreground.

The point is proved, Mr. Freeman. In any case, we intended no disrespect to the camera designers of 1900—our satire was aimed at the exaggerated language in which new developments are often described, thus doing them no service. We're glad of the chance to clear up any misunderstanding.

## SELL YOUR VACATION . . .

Interested in selling the color slides you make on your vacation—and in still keeping the originals? There's a company in California that will look through your travel slides, make internegatives of any they want, pay for the use of them, and return *all* the slides to you. It sounds like a good way of cushioning those vacation expenses you didn't foresee—straw hats in Majorca, or a Dior dress in Paris. Write Masterworks Slides, 1104 S. Fair Oaks Ave., South Pasadena, Calif.

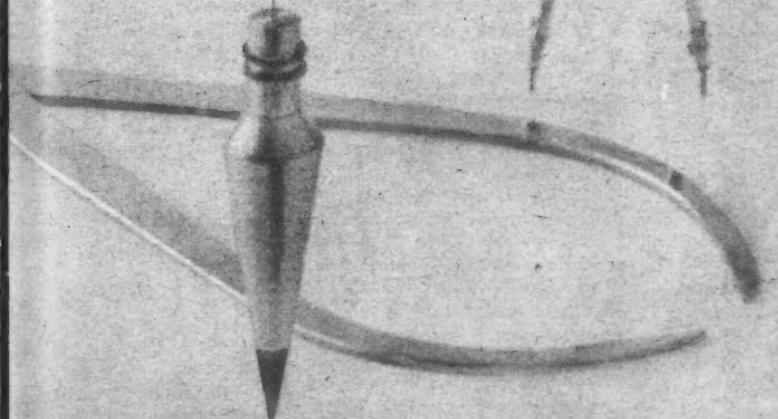
## POP-EYE . . .

The other day, when our good friend and contributor Norman Rothschild was in our office, there was a sudden sharp popping noise and a small black projectile hurtled past our ears. Norman's secret weapon turned out to be a 90mm Makro-Kilar lens, the projectile its inner cap. He cocked it by setting the focus at its closest distance and putting the cap on, then fired it by focusing smartly toward infinity. Air pressure did the rest.—THE END

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## Swing to New ASA Speeds Led by Eastman Kodak

Ever since the new revised ASA film-speed indexes were announced as going into effect, we, like all photographers have been wondering when, and how we could tell the old ASA indexes from the new ones. Eastman Kodak, in swinging to the new revised indexes, answers the questions neatly in a pamphlet which we are reprinting below in its entirety. The new numbers will be immediately followed by a slant line, a second number and a degree sign. For the present, use only the ASA index and ignore the second number. This number is explained in the announcement. We've italicized the paragraph explaining it.

### The new film speeds

You have undoubtedly been seeing the comments, reports, and prophecies about the revised American Standard film speeds. You may also have seen some of the lists of new film-speed numbers which have been published in various places. The revision of American Standard PH 2.5—1954 has been under study for a considerable time past. The revised standard has now been officially approved and adopted. So we should consider—What does it mean? What is changed? How does it affect photographic operations?

Let's take a look at what it doesn't mean. First and most important, it doesn't mean any changes in the films. The new speed numbers are roughly twice the old exposure indexes for black-and-white negative materials, and some of the exposure tables, guide numbers, etc., which are based on the speed values are readjusted, but the films themselves are not changed, they are just the same as they have been. Therefore, if you have worked out the techniques that give the negative quality you want, keep right on using them, unless you change films.

Another important thing. The revised standard does not concern any color materials, either negative or reversal, and it doesn't concern any black-and-white reversal materials or any high-contrast line-copying materials. The standard applies only to black-and-white, continuous tone negative materials. Another standard, covering the reversal color films, is now in work, but will not be in effect for several months yet.

The only thing that really has been changed is the safety factor in the basic

exposure level. The old Exposure Indexes had a safety factor of about 2.5 for these black-and-white negative materials. In other words, the exposure settings determined by using these Indexes with standard exposure meters or computers gave about two and a half times more than the least exposure needed to produce negatives of the highest quality. In a sense, they gave a little more than one full stop over-exposure.

This seemed desirable on the basis of the information available in the early forties, when the American Standard was first adopted. Practical experience has since demonstrated that this extra exposure is not necessary and, in many cases, may not be desirable. You will recall that, for the past couple of years, the instruction sheets for Kodak black-and-white negative films have suggested that, if you are sure of your equipment, you can take advantage of a reduced exposure level by using twice the published exposure indexes. The revised American Standard makes this change official.

*When you examine the new Speed numbers, as given in the table, you will notice another difference. In addition to the regular speed number, which is approximately twice the old Exposure Index, there is another number, between one and ten. This number, the "Speed Value," is part of a new additive system for computing exposure, and is given in anticipation of its use with cameras and meters marked for these values.*

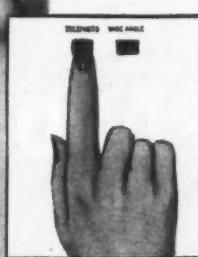
You will also note that, for the panchromatic films, only one Speed number is given for all light sources. Experience has shown that the response of most meter cells to the various colors of light is so close to the response of panchromatic films that the same film Speed number can be used with all the usual types of light sources. With the blue sensitive and orthochromatic materials it is necessary, of course, to use lower speed numbers for tungsten illumination than for daylight.

For most of the black-and-white negative films, the new Speed numbers are just twice the old daylight Exposure Indexes. This does not hold invariably, however, and you will see some cases where the Speed number is somewhat more or less than twice the old value. The difference is not large, corresponding to about only one-third of a stop in exposure, and is due primarily to a

(Continued on page 22)

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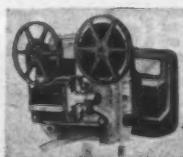
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**Z-718-8mm Projector.** Same with 15-25mm F/1.5 Zoom lens, \$114.50

## ASA SPEEDS

(Continued from page 20)

change in the sensitometric procedure in the revised standard.

### To recapitulate:

1. The change in Speed numbers does not mean any change in the film.
2. The change results from dropping most of the safety factor provided by the old Exposure Indexes.
3. Therefore, the new Speeds will lead to somewhat less dense negatives, with less grain and increased sharpness.
4. The change applies only to black-and-white, continuous tone negative materials. Color films are not affected by this standard, but will be covered later.

Remember, these numbers are guides to help you find the proper exposure. If, with normal development, your negatives are consistently too thin, increase exposure by using a lower number; if too dense, reduce exposure by using a higher number.

### KODAK ROLL AND 35MM FILMS

Roll Films	ASA Speed
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Plus-X Pan Film Pack	160/5.5°
Tri-X Pan	400/7°
Royal-X Pan	1250/8.5°

35mm Films	ASA Speed
Panatomic-X	40/3.5°
Plus-X Pan	160/5.5°
Plus-X Portrait	160/5.5°
Tri-X Pan	400/7°

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Super Pancho Press, Type B	250/6°
Tri-X Panchromatic	400/7°
Royal Pan	400/7°
Royal-X Pan	1250/8.5°

Blue Sensitive and Orthochromatic Films	ASA Speed	Tungsten
Commercial	50/4°	16/2.5°
Commercial Ortho	80/4.5°	25/3°
Super Speed Ortho		
Portrait	125/5°	64/4°
Royal Ortho	400/7°	250/6°

Instruction sheets furnished with Kodak films are being changed as rapidly as possible to include the new ASA Speeds and Speed Values. Another American Standard, covering the reversal color films, is now being studied.

—THE END

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# What's Ahead?

by LLOYD E. VARDEN

Photographic science is always on the move. Here's a brief review of some of the present trends.



Rapid processing, although not new, is now being taken seriously. In the Eastman Kodak Company's Annual Report for 1959 it is stated, for example, that Kodak scientists are undertaking special studies on silver halide ma-

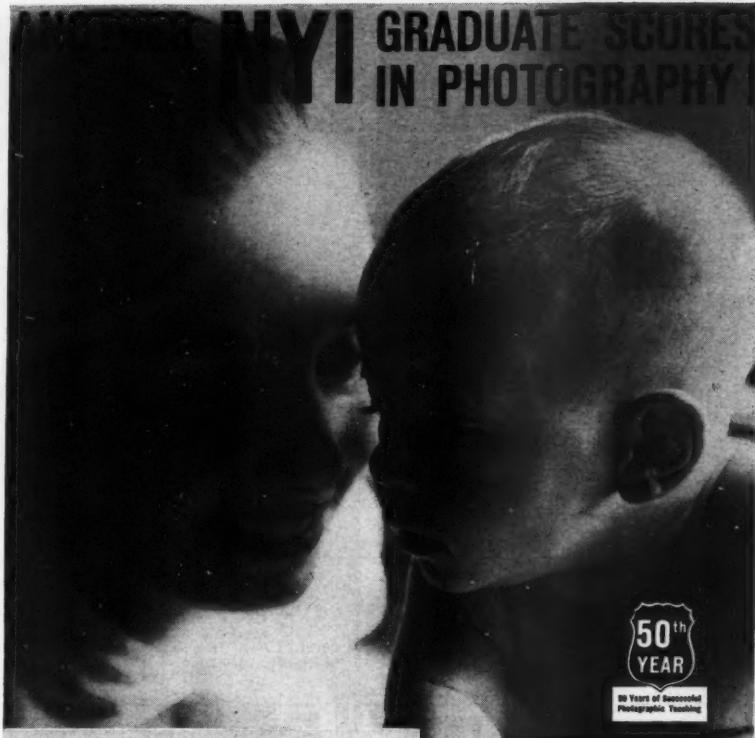
terials that can be processed more simply. And Specialties, Inc., Syosset, N. Y., have just announced their Rapromatic system for processing motion picture film in as little as ten seconds. Others are going in the same direction. Ansco, for instance, has several relatively new recording films that can be processed in even less than ten seconds, but the approach they have taken is more or less conventional.

The Rapromatic technique is definitely unconventional. The basis of it lies in a presaturated roll of paper material that develops and fixes motion picture film immediately after exposure when the exposed film and special paper are brought into contact. Apparently the paper is presaturated with a developer and fixing agent in combination.

## Darkroom automation

A few weeks ago I had the pleasure of visiting DuPont's new graphic arts training building in Parlin, N. J. It is excellently equipped throughout, but what appealed to me most was the simple and inexpensive method they use in all of their darkrooms for solution temperature control. A special bulletin is available from the public relations department of DuPont's Photo Products Department that describes the system in detail, so I shall do no more than highlight the principles here. A mercury contact "thermometer" is immersed in a circulating water bath, and, by activating simple solenoid valves, causes cold or hot water to be introduced for maintaining constant temperature. A tolerance of less than plus or minus 1/10 degree (F) is possible. This is an example of

(Continued on page 28)



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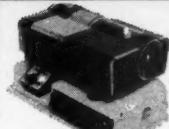
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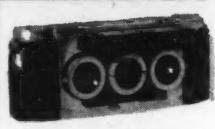
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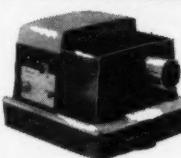
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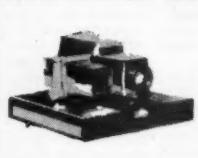
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threading, 3-way con-  
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Built-in Photo-Eye, Rapid-  
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## WHAT'S AHEAD?

(Continued from page 24)

a well-known scientific method finally being adopted generally in a photographic laboratory.

Further darkroom automation is possible if photographers simply took advantage of the items available to them. Let me cite just one example. Mr. Michael J. Langford, writing in the April 1, 1960 issue of the *British Journal of Photography*, deplores the "fact" that no darkroom timer is on the market which is tailored to the requirements of color photography. He admits that hand-set timers are usually adequate for black-and-white processing, but he pleads for an accurate timer for color work that can be

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August 31, 1960.

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MINNEAPOLIS, MINN.

# 35 MM

by JOHN WOLBARST

**Portraits: Perhaps we need a different word for many of the pictures carrying that label.**

likeness recognizable, and it must not be an accident or a fluke.

Just now I have eliminated from the portrait classification many of the most interesting faces I ever photo-

(Continued on page 32)

There is something about the 35mm camera which has always tended to bring out the worst instincts in the photographer. This was the great "candid" camera of the thirties and early forties which seduced a whole generation of snapshotters into trying to get the most unflattering representations possible of people who strayed within range of the lens.

We seem to have gotten over much of the worst of that craze, but it has left a legacy which, to my mind, is in need of reappraisal. I refer to the tendency to call almost any picture of someone's face a portrait.

Twenty years ago such pictures were called candids. Today they go by the more elegant names of informal portraits or unposed portraits. Yet it is as plain as the faces of many of the subjects that a very large percentage of these pictures are nothing but high-grade snapshots which might well have been made by a robot mechanism.

What I have just said does not necessarily mean that I find these pictures dull, nor need they be bad examples of photography. A snapshot at the precise moment may produce a print of rare appeal. The subject may have a magnificent face, the expression may be fascinating. But is it a portrait?

**When is it a portrait?**

Perhaps I am taking an old-fashioned or narrow-minded point of view on this, but it seems to me that in order for a picture of a face to be qualified for the label "portrait" certain preconditions need to be met.

(1) The subject must be aware that the photographer is present and is ready to shoot. Not necessarily aware of the exact moment at which the shutter is to be released, but fully cognizant that it will be released.

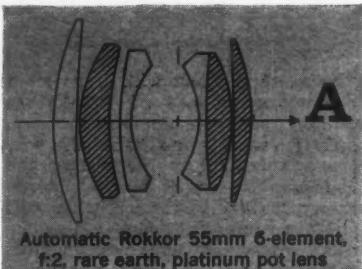
(2) The subject must be prepared to cooperate with the photographer in arranging the situation, pose, or anything else necessary.

(3) The photographer must take an active part in directing the subject so as to produce the picture according to the way the photographer thinks it ought to be. He must be more than a mere observer, no matter how skilled and penetrating his observations.

And after it's all over the result must be technically acceptable, the



**PICTURES OF FACES:** By my definition these are not portraits. I was there, I saw, I used the camera correctly, but the situations and subjects were beyond my control. So, these are snapshots.



Automatic Rokkor 55mm 6-element,  
f:2, rare earth, platinum pot lens

## A great new Rokkor lens...

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## 35MM

(Continued from page 30)

graphed. And along with them go a tremendous number of well-known shots by famous photographers.

Yet it seems to me that if the subject was beyond the control of the photographer, that if all the photographer did was to sort of lie in wait with the camera and shoot as opportunity presented him with subject matter, the picture is only a snapshot and should not be called a portrait.

Portraiture which fulfills the pre-conditions I listed above is an extremely demanding type of photography. The results are often dull, but they can also be exciting, hilarious,

(Continued on page 59)



**PLANNED PORTRAITS:** These were not "posed" pictures. I didn't tell them to "hold it." But I arranged the situations and directed the subjects' actions to produce these results.

# "I'LL NEVER SMILE AGAIN" Says ARTHUR MURRAY

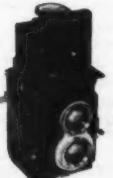
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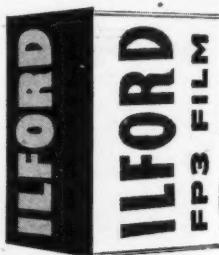
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*Closes:* July 11

*Exhibit:* Aug. 20 to Sept. 10

*Fee:* \$1

*Sponsor:* Edinburgh Photographic Society

*Entry Forms:* J. E. Black, 18 Dryden Street, Edinburgh 7, Scotland

### ILLINOIS STATE FAIR 13TH INT. EXHIBIT OF PHOTOGRAPHY, Springfield, Ill.

*Closes:* July 27

*Exhibit:* Aug. 12-21

*Fee:* \$1

*Sponsor:* Capitol City Camera Club

*Entry Forms:* Mrs. Dorothy M. York, 308 West Lawrence Ave., Springfield, Ill.

### 1ST SALUZZO INT. PHOTOGRAPHIC EXHIBITION, Saluzzo, Italy

*Closes:* July 31

*Exhibit:* Aug. 21-Sept. 18

*Fee:* \$1 each section (black-and-white, color prints, color slides)

*Sponsor:* Il Soffietto foto club

*Entry Forms:* Il Soffietto foto club, Palazzo Italia, Saluzzo, Italy

### 4TH INT. PHOTO EXHIBITION, INTERFOTO 60, Frankfurt, Germany

*Closes:* Aug. 1

*Exhibit:* Oct. 1-9

*Fee:* Free for foreign contributors

*Sponsor:* Foto-Gilde, Frankfurt

*Entry Forms:* Herm. Schuh, Glauburgstrasse 16, Frankfurt/Main, Germany

### \*2ND INT. STUDENT SALON OF PHOTOGRAPHY, Hongkong

*Closes:* Sept. 1

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*Entry Forms:* Chairman, Ng Shiu-keen, A.R.P.S., Second International Student Salon of Photography, The Photographic Society, Univ. of Hongkong, Hongkong

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PHOTOS BY DAVID SUTTON

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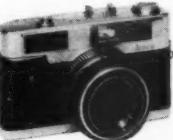


The Miranda Automex, 35mm eye-level single-lens reflex, is equipped with a built-in exposure meter that couples automatically to all Automex lenses. The stand-

ard lens with instant-return diaphragm, a 50mm f/1.9 Soligor-Miranda, couples internally for fully automatic operation. The camera's lens mount accepts all Miranda, Exakta, and Praktica lenses and accessories by means of adapters. The meter indicator is visible in the pentaprism, which also has a split-image rangefinder. Shutter speeds, on a dial that does not rotate during exposure, range from 1 to 1/1000 sec. and B. The Automex also has: variable self timer; rapid-return mirror; synchro connector shoe for wireless flashgun mounting; single-stroke, ratchet-wind film advance; and shutter-cocking indicator. Price of the Miranda Automex is \$299.95; leather case, \$16.95. Write:

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Ansco's 35mm rangefinder camera with built-in coupled exposure meter, the Anscoet, uses one adjustment to select the proper lens-opening—shutter-speed setting.

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(Continued on page 44)

# THE WELL TRAVELED CAMERA

by the editors

**About Film, Part II.** All you want to carry is the film—but look at the other junk that comes with it!

Maybe it's ingratitude on my part, but the amount of extraneous packing material, cans, boxes and information slips with each roll of film drives me wild when I'm traveling.

There I am ready to load my camera before taking some scenics. I reach for an unopened roll of film and begin a juggling act. Before I'm finished, I've littered the ground with bits of cardboard and paper, or stuffed them in my pocket to be joined later with more when I load the next roll.

Until the film companies supply me with a traveling wastebasket and more patience, I'll have to go on solving the problem in my usual way. I prepackage my film before I travel.

35mm film's easy. Take all the tinsel and cardboard away from the film and place the film cartridge naked inside a metal can. All 35mm Kodak color film plus nearly all color and black-and-white of other makes come in cans.



**Ansco 35 B & W:** Throw away cardboard box, instructions. Place film in metal container furnished.



**Kodak 35 B & W:** What do you do with all this in a high wind outdoors? Ditch everything but the film. Load it into a metal can.

I repackage Kodak black-and-white films in Kodak color film cans (which you can generally get from the photo dealer) or (don't tell Kodak) in Ansco metal cans. I prefer the Ansco cans because they are unpainted and I can color code the tops. I generally use a red grease pencil to mark Plus-X film and a blue pencil for faster film.

My Kodak color films I leave in their cans, which have painted tops. The new liquid marking pens ought to be great since they come in a variety of colors. I'll try them next vacation. In any event, work out your own coding to suit the different films you plan on using for your trip.

Now, before you leave your hotel or motel or car for a day's shooting, do repackage your film but don't throw out all the film instruction pamphlets. Save one pamphlet from each to refer to if and when needed. Stick it in a place where it won't blow away or get lost. I've found two ideal places—under one of the filter holders in my gadget bag, and in my wife's handbag.

When you're out shooting, you'll find that loading a camera can be a breeze  
*(Continued on page 48)*



**Marking your can:** Use grease pencil or ink marking pen to color can top differently for each type of film used.



**Kodak B & W roll film:** Anyone have a solution here? European film makers furnish metal cans but film may stick inside if can is dented.

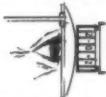
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"The GaMi 16... its built-in features read like a roll call of photographic progress"—Bob Schwabberg in Popular Photography, April 1958

#### FEATURES OF THE GaMi 16:

- Combines exposure meter, viewfinder, rangefinder and parallax corrector in single eyepiece viewer.
- 6-element 25mm f/1.9 Galileo lens, click stops to f/11.
- Speeds 1/2 sec. to 1/1000 & B, X Sync.
- 3 sequence shots on single winding.
- 17 x 12mm negatives on standard 16mm film.
- Daylight loading 30 exp.—reusable black and white or color cartridges.
- All metal, satin finish body.
- Complete line of accessories.

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**GAMI CORPORATION**  
452 Fifth Ave., New York 18, N.Y.

# ULTRA MINIATURE

by JOSEPH D. COOPER

A detailed report on the new ultra-miniature products that were presented at the St. Louis Show.



One really important new camera has made the ultraminiature scene: the completely redesigned Mec-16 SB, which has a unique behind-the-lens photocell. This cell measures the light which actually comes through the lens and which will be recorded on the film. The advantage is obvious: since no extraneous illumination is measured, the reading should be accurate.

Here's how the camera works. First, set the film speed on the dial. Then, line up two needles in an indicator window by rotating either the shutter-speed or aperture dial. As you squeeze the shutter, the photocell snaps up from its position in front of the film plane, in the same way as the mirror in a 35mm single-lens reflex camera. The only inconvenience is that the exposure settings for the coupled photocell are limited to ASA 100. For the improved faster films, manual adjustments of aperture or shutter speed must be made. Gossen, which makes the meter, is working on this problem.

From the standpoint of the photographer, the most important of the mechanical design changes is the simplified loading. You just drop the cassette into place with about 1 in. of film between the pressure plate and the camera body. Then, close the camera and operate the film advance lever. The film injects into the take-up cassette.

The lens is a six-element 22mm f/2 Rodenstock Heligon. Within a short time the camera should also be available with a four-element f/2.8 Color-Ennit lens. Unless you absolutely need the additional speed, the f/2.8 model seems to me to be the best buy. Price of the Mec-16 SB with f/2 lens is \$99.50; with f/2.8 lens, \$84.50. The standard Mec-16 is still available at \$49.50.

A comparison of the Mec-16 SB with the standard model confirms the claim that it has been completely redesigned. While the shutter speeds are the same—ranging from 1/30 to 1/1000—it is

quieter and is claimed to be more accurate. The shutter release is now in the rear of the camera instead of in front. The film advance lever has been changed. The exposure counter descends from 24 to 0 instead of ascending from 0 to 24. The optical viewer has a wider eyepiece. A sliding indicator tells you whether you have black-and-white or color film in the camera, and an automatic indicator tells you whether you have any film in it at all. The camera is about  $\frac{1}{2}$  in. thicker and longer than the standard Mec-16, but the choice of black and silver instead of black and gold actually makes it appear more compact and much neater.

The filters have been improved. They now have a hinged flange which serves as a grip so you can easily insert and remove the filter. Other accessories to come include a microscope adapter by Schacht, at \$90, and a copy stand.

#### Minolta 16 improved

Principal changes incorporated in the Minolta-16-II were in lens and shutter. The lens is a four-element 22mm f/2.8 Rokkor instead of a three-element 25mm f/3.5 Rokkor. The smallest aperture is f/16 instead of f/11. Shutter speeds are B, 1/30, 1/60, 1/125, 1/250 and 1/500—a great improvement over the 1/25, 1/50 and 1/200 on the previous model.

The viewfinder has also been improved by the addition of an optical eyepiece. A supplementary lens should soon be available which will convert the camera lens into a telephoto.

Not exactly new but of interest to ultraminiaturists, the Bolsey 8 single-frame 8mm magazine movie camera may also be used as a still camera with considerable flexibility of shutter speeds. Its lens is the 10mm f/1.8 Elgeet Navitar. Shutter speeds for single-frame exposures are 1/50, 1/100, 1/200, 1/300 and 1/600. Focusing is from 1 ft. to infinity, allowing the shooting of documents and close-ups as well as a full range of general picture subjects. This camera, which is no bigger than a pack of cigarettes, is ideally suited for rapid sequence work. You can take hundreds of shots on a single wind as rapidly as you can press the shutter release. Wide-angle and telephoto slip-on lenses will be available. Price of the Bolsey 8 with two magazines, chrome wrist chain, \$99.50. At present, the only film furnished is Kodachrome.—THE END

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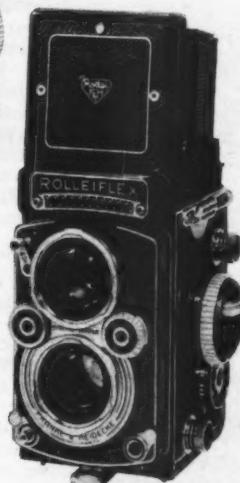
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# the CAMERA CLUBS

by MABEL SCACHERI

Drumming up more members won't necessarily improve your club—it's genuine interest that counts.



Every month I report on good program ideas which have gone over well in various clubs throughout the country, but I cannot produce a magical formula to insure better attendance at club

meetings. Perhaps the problem is that when membership is drummed up by high-pressure methods you form a group not genuinely interested in photography. I suspect there is more concern over increasing the size of a club's membership than attracting real camera fans. It's quite true that if you give the public what it wants, the public will come a-running. But will it be the kind of public you want?

Let us consider how one successful camera club derived their membership from the shutterbugs of the community. The strongest club in New York started some 25 years ago, with about a dozen enthusiasts. They found a small meeting place, pooled their knowledge of what was then a fairly mysterious art and very gradually they grew, picking up a new member now and then, assimilating the new arrivals before taking in more. Most of those original members are still with the club and going strong.

#### Too many members

This is certainly a far cry from the bandwagon style of club organization that is common today. "Why don'tcha join a camera club? Aw, come on, it's fun." This kind of campaigning attracts too many non-enthusiasts who expect to be spoon-fed with photo-skill. Who needs the type of individuals interested only in clowning around with their cameras on social occasions? The few bucks they pay in dues do not make up for the drag of their boredom. As soon as they discover they have to shut their mouths, open their ears and pay some attention to speakers and field trips, they stay home glued to their TV sets and away from meetings. Then the club may fall apart.

Of course, as I mentioned in last (Continued on page 48)

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# modern COLOR

by NORMAN ROTHSCHILD

**Closeups: Small subjects make big problems. Here are some common ones and their solutions.**



One of the most frequent problems in close-up work is taking accurate exposure readings of subjects that are smaller than the cell in your meter.

In such cases a reflected light reading includes too much surrounding area. When this area is of the same average density as the subject there is no problem, but if it is much lighter or darker than the subject, reflected light readings may be quite a bit off.

In situations like this it's often suggested that you rely on incident light readings, or reflected light readings from a gray card such as the Kodak Neutral Test Card. This is adequate, if the subject is one of average density. If your subject is very light or very dark you may wish to pinpoint the exposure more closely.

**A substitute subject**

To do this, take readings from a larger object of the same color and density as your subject, and in the same light as the subject. This works quite well, provided you can find a proper substitute object nearby. My solution is to carry my own set of substitute objects, in the form of a Color-aid Swatch Book. This consists of 210 3x5-in. pieces of dead matte paper in 24 hues. Included are four tints and three shades each of yellow, orange, red, violet, blue and green. There are also eight grays, black, white, and eight special colors: primrose yellow, life red, rose red, magenta, maroon, sienna brown, burnt umber, and cobalt blue. The price of the Color-aid Swatch Book is \$3.75. You can get it at art supply stores, or by contacting the Color-aid Company, 323 E. 29th Street, New York 16, N. Y.

Color-aid papers are normally supplied in 18 x 24 sheets at 30 cents each, or on special order in 24 x 36 sheets at 60 cents. Their absolutely smooth, reflection-free surface makes them excellent for backgrounds in small-object photography.

If you do a great deal of close-up photography, and have equipment that can do a critical job, then you'll want to invest in a special exposure meter that takes readings of very small objects.

The average exposure meter has an acceptance angle—its "angle of view"—of 20 to 100 degrees, depending on the make. The S.E.I. Photometer, a visual comparison type, sees an angle of only  $\frac{1}{2}$  degree. Its price is \$170. Write Zoomar Inc., 55 Sea Cliff Ave., Glen Cove, N. Y., for full details. Photoelectric meters that read a narrow angle are offered by the Fotomatic Corp., 2603 Kessler Blvd., N. Dr., Indianapolis, Ind., under the trademark Elwood Foto-Meter. Two models are available. The Model 92, at \$67.50, reads an angle of 4 degrees. The Model Z-4 reads an angle of 2 degrees, is four stops more sensitive than the Model 92, and costs \$147.00. Write Fotomatic for more information.

**Built-in meters**

Now, a word or two about cameras with built-in exposure meters. With cameras of this type it's often impractical to make a setup, then remove the camera from a tripod to take close-up readings. There are several ways of avoiding this. For instance you can take the reading first, with meter and camera hand-held, then place the camera on the tripod, focused, with necessary exposure settings made. Or you can read exposure from a gray card for average subjects, or from a substitute object where critical exposure is required. This method is particularly valuable if you're working in light that is constantly changing.

If you own a built-in meter camera, you can't make correct incident light readings with the camera facing the subject. The meter will be facing in the wrong direction.

**When color behaves awkwardly**

Up to now we've been talking about exposure readings. But even if you get all this down perfectly, your troubles are not over, especially if you have to give long exposures with a long bellows extension and at small stops. When working this way, you may run into a gremlin called "reciprocity failure." This means that color film doesn't behave the same way when you give very long exposures as it does at the speeds of 1/25, 1/50 or 1/100 which you normally use.

Reciprocity failure makes itself felt as an apparent loss in film speed and a shift in color balance, generally towards the bluish end of the spectrum. Because reciprocity failure varies with each brand of film, and from emulsion to emulsion batch, I can't give you a prescription that will work for every situation. However, my (Continued on page 57)

*Oh Those Wonderful  
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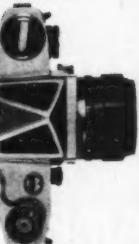


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## NEW PRODUCTS

(Continued from page 36)

the eyepiece. In operation, each slider may be removed or placed on the bars at any time. Kinematic design is said to make for easy and accurate alignment. Price of the bench is \$150; collimator, \$175; microscope, \$126. Write: MASON INSTRUMENT CO., P.O. BOX 1681, GPO, NEW YORK 1, N.Y.

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### IN NEXT MONTH'S MODERN

When should you use which filter with color films? Here's a detailed guide.

### Sound-Slide Show Synchronizer



Kodak has introduced the Cavalcade Programmer, Model 1, an electronic device for synchronizing most tape recorders to any Cavalcade projector. The Programmer syncs recorded narration, and musical background if desired, by simultaneously recording signals which automatically change the slides in the projector. These inaudible trip signals are placed on the tape by the narrator, during recording, by means of a button on the Programmer. Any single- or dual-track tape recorder, with external speaker provision and ability to rewind and playback of at least 6500 cycles per second, can be used with the Programmer. Both projector and recorder power cords are plugged into the Programmer so that only one electrical outlet is needed. The Pro-

(Continued on page 46)



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828 Bantam Mounted....	.90 ea.	.85 ea.	.80 ea.	.75 ea.
Stereo Mtd. (15 Pairs)....	1.75 ea.	1.65 ea.	1.60 ea.	1.50 ea.
Mercury (36 frames)....	1.50 ea.	1.45 ea.	1.40 ea.	1.35 ea.

120-620-127 in Sleeves. 1.00 ea. .95 ea. .90 ea. .80 ea.  
Mounted at 25¢ per roll extra

#### 35 mm. Kodachrome

20 Exposures.....	\$1.40 Mtd.	Stereo (15 pairs).....	\$2.15 Mtd.
36 Exposures.....	2.45 Mtd.	828 Bantam.....	1.00 Mtd.

#### 8 MM. & 16 MM. KODACHROME PROCESSING

8 mm.- 25' Magazine	\$1.20	16 mm.-100' Roll	.....3.60
8 mm.- 25' Roll	1.50		
16 mm.- 50' Magazine	1.45	KODACOLOR	
16 mm.- 50' Roll	2.15	PROCESSING	80¢ per roll

## COLOR SLIDE DUPLICATES

### 35 mm. to 35 mm.

1-10.....	20¢ ea. mtd.	51-100.....	12¢ ea. mtd.
11-20.....	15¢ ea. mtd.	101-500.....	11¢ ea. mtd.
21-50.....	13¢ ea. mtd.	501-up.....	10¢ ea. mtd.

### Stereo Duplicates

1-10.....	35¢ pair mtd.	41-100.....	30¢ pair mtd.
11-20.....	33¢ pair mtd.	101-500.....	25¢ pair mtd.
21-50.....	32¢ pair mtd.	501-up.....	20¢ pair mtd.
Stereo to full 35mm.....		16 mm. to 35 mm.....	25¢ each

### COLOR FILM REDUCTIONS

2 1/4 x 2 1/4, 2 1/4 x 3 1/4 or 4x5 to 35 mm.....	25¢ each
---	----------

### FILM STRIP MASTERS

Originals all 35 mm. Horizontal.....	50¢ per frame
35 mm. Vertical or Horizontal &	
Vertical mixed.....	
4x5 Originals.....	\$1.00 per frame
Film Strip printing from master.....	\$1.00 per frame
	35¢ per ft. w/50' Minimum

### 8 MM. & 16 MM. KODACHROME DUPLICATES

*16 mm. to 16 mm.....	11¢ per foot
*16 mm. to 8 mm.....	14¢ per foot
8 mm. to 8 mm.....	11¢ per foot
* 8 mm. to 16 mm.....	14¢ per foot
Minimum Order on 8 mm. & 16 mm. duplicates—\$5.00	
* 1 foot 16 mm. reduces to ½ foot 8 mm.	
* 1 foot 8 mm. enlarges to 2 feet 16 mm.	

### PRINTS FROM ANY POSITIVE COLOR TRANSPARENCY

1	Any 6	Any 12
2 1/4 x 3 1/4.....	\$ .20 ea.	\$ .18 ea.
3 1/4 x 4 1/4.....	.35 ea.	.33 ea.
4 x 5.....	.40 ea.	.38 ea.
5 x 7.....	.75 ea.	.73 ea.
8 x 10.....	1.50 ea.	1.40 ea.
11 x 14.....	4.00 ea.	3.75 ea.
16 x 20.....	10.00 ea.	9.50 ea.

### KODACOLOR PRINTS

From Kodacolor Negatives only

2 1/4 x 3 1/4 (from 35 mm. & 828 only).....	\$ .17 ea.
3 1/2 x 3 1/2 or 3 1/2 x 5 (square negs. printed sq.).....	.25 ea.
5 x 7.....	1.05 ea.
8 x 10.....	3.00 ea.
11 x 14.....	6.75 ea.

From Positive Transparencies only

2 1/4 x 3 1/4 (from 35 mm. & 828 only).....	\$ .30 ea.
3 1/2 x 3 1/2 or 3 1/2 x 5 (sq. trans. printed sq.).....	.40 ea.
5 x 7.....	1.05 ea.
8 x 10.....	3.00 ea.
11 x 14.....	6.75 ea.
35 mm. Transparencies from 35 mm. or	
828 Kodacolor Negatives.....	.20 ea.
35 mm. Transparencies from 127 Sq. or	
2 1/4 x 2 1/4 Kodacolor Negatives.....	.30 ea.

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 Motion Picture Course

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City..... Zone.... State....

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## NEW PRODUCTS

(Continued from page 44)

grammer operates on 105-125-volt, 60-cycle AC, measures about 9 x 9 x 5 in., and weighs around 4½ lbs. The Model I Programmer is priced at \$95. Write: EASTMAN KODAK ROCHESTER, N. Y.

### Coupled Meter on Mec-16 SB



The ultraminiature Mec-16 SB, with 22mm f/2 Rodenstock Hellgon lens, features a built-in meter that measures the amount of light at the film plane and is coupled to the diaphragm and shutter settings. Shutter speeds are from 1/30 to 1/1000 sec. with B and MX sync. The Mec-16 SB takes 24 pictures on a 16mm film cartridge, and focuses as close as 12 in. Other features include: automatic film threading with film load indicators; frame counter which automatically stops at 24; rapid wind film advance; parallax correction marks in viewfinder; cable release socket; spring tension door for filters; tripod socket; and safety mechanism to prevent accidental taking of pictures. The Mec-16 SB, with 22mm f/2 Rodenstock, is priced at \$99.50; with Color-Ennit 22mm f/2.8 lens, \$84.50. Write: STANDARD CAMERA CORP. 319 FIFTH AVE., NEW YORK 16, N. Y.

### Micro Accessories for Rollei



Two accessories are now available for use with a microscope and a Rolleiflex or Rolleicord camera. With the Micro Tube, Micro Prism, and a bayonet adapter, the camera can be mounted to any standard (25mm) microscope tube. There are four complete sets of accessories, one for each model camera (I, II, III, 4 x 4). The bayonet adapter fits

the camera to the equipment. Viewing is done with the Rollei's reflex finder, the ground-glass back with plate adapter, or the right-angle Micro Prism. The Micro Tube, with proper bayonet adapter, may be used without the Micro Prism for photographing non-moving subjects, but the complete equipment is needed for photographing moving subjects, with or without oil immersion. Each Micro Tube costs \$9.95; Micro Prism, \$64.95; bayonet adapter \$2. Write: BURLEIGH BROOKS INC. 420 GRAND AVE., ENGLEWOOD, N. J.

### Multiple Camera Holder

The photographer who wants to have two or three cameras ready for shooting at any time can use Redi-Cam, an oblong frame that holds three cameras in the ready position. The cameras are fastened to the two horizontal bars of the aluminum

frame by means of screws that fit into the tripod socket. Either movie and still cameras can be carried at one time to meet different shooting situations. The vertical edges of the frame are plastic hand grips. A neck strap is provided. Price of the Redi-Cam is \$9.95. Write: VALUE ENGINEERING CO. 3542 S. GLENBROOK ROAD, ARLINGTON 2, VA.

### Spray Adhesive Mount

An aerosol spray is announced for mounting photographs to such surfaces as paper, wood, leather, metal, and glass. The thermo plastic Spray Adhesive is applied to the back of the print and allowed to dry for about three minutes. The print can be trimmed or handled after the spray has dried. It is then positioned on the mounting surface, covered with a clean sheet of paper, and pressure is applied with a hot iron or mounting press for about 10 sec. A 16-oz. can of Spray Adhesive will handle 100 8 x 10 prints. It costs \$2.25. Write:

JOHN G. MARSHALL MFG. CO., INC.  
167 N. 9TH ST., BROOKLYN 11, N. Y.

## IN NEXT MONTH'S MODERN

A cool appraisal of more hot topics in Too Hot to Handle.

### Voss Slide Viewer



The Voss All Purpose Slide Viewer accepts all mounted slides up to 2½ x 2½ in either glass or cardboard mounts. The viewer, powered by two size C batteries, is equipped with a 3 x 3-in. curved viewing lens which permits simultaneous viewing by two people. The viewer comes with two carriers—one for 2 x 2 mounts and one for 2½ x 2½ in. mounts for the 120 size slides. Carriers control internal contacts so the light is on only when the slide is in the viewing position. The Voss All Purpose Viewer, with carriers, costs \$9.95. Write: VOSS PHOTO CORP. 28 SCHOOL ST., YONKERS, N. Y.

### Multiple Flash Slave Unit



Slavey V, a photoelectric device for multiple flash photography, is used to automatically trigger conventional or electronic flash units in a multiple extension flash set-up, at distances up to 300 ft. without the use of connecting wires. Weighing less than 2 lbs. and measuring about 4 x 4 x 4½ in., the Slavey V operates on two B (67½-volt DC) batteries or on AC current with an adapter. In operation, a flash unit (conventional or electronic) is attached to the Slavey, and the Slavey's photoelectric cell is pointed at the flash unit which is synced to the camera. A control is then used to adjust the Slavey to the room light level. When the shutter is tripped, the light from the camera flash hits the Slavey's photoelectric cell and triggers the Slavey's circuit to set off the attached extension flash unit. Both flashes are virtually simultaneous. Sla-

vey V has an on-off and sensitivity switch. There is no current drain when in standby position, as long as the sensitivity dial is correctly adjusted. Slavey V is priced at \$14.95. Batteries are \$2.75 each, and the AC adapter and cord are \$5.95. Write:

STERLING-HOWARD CORP.

561 E. TREMONT AVE., NEW YORK 57, N.Y.

#### A Smaller Tilt-A-Mite



The new version of the Heiland Tilt-A-Mite BC flashgun is  $4\frac{1}{2}$  in. long and weighs about 6 oz. It features an automatic three-way socket that accepts M-2 and bayonet-base bulbs without adjustment, and AG-1 bulbs with an

adapter. This adapter remains in place when the AG-1 bulbs are ejected. The folding fan reflector can be tilted to any of five positions. The unit, which operates on a 15-volt BC battery, has a test light, attached combination shutter cord for most cameras, and an exposure dial on the back. The Tilt-A-Mite sells for \$11.95. Write:

HEILAND DIVISION

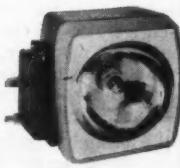
MINNEAPOLIS-HONEYWELL REGULATOR CO.  
5200 E. EVANS AVE., DENVER 22, COLO.

#### Splicer for 8 and 16mm Film

Argus has developed a pocket-size film splicer for both 8 and 16mm motion picture film which uses dry splice tape. No scraping, overlapping or gluing is necessary. The "S" cut joint made by the unit prevents the loss of film loop and, therefore, film jamming in the projector, according to Argus. The Argus film splicer costs \$4.95. Write:

ARGUS CAMERAS  
405 FOURTH AVE., ANN ARBOR, MICH.

#### AG Flashgun for Kodak



The Accura A-G-K flashgun, for all Kodak cameras which accept screw-in contact, is designed for use with AG flashbulbs. Equipped with a BC (battery capacitor), the A-G-K operates on a 15-volt battery. Other features include a 2-in. reflector, an ejector, and a direct reading flash dial. Price of the A-G-K, \$3.95. Price of battery: approx. \$1. Write:

PHOTOGRAPHIC IMPORT. & DISTRIB. CO.  
67 FOREST ROAD, VALLEY STREAM, N.Y.

#### Unidri Film Drying Solution

Cormac introduces Unidri, as part of its Unibath system of film processing. This ready-to-use solution is designed to dry and condition films processed in Unibath or in the conventional 3-step developing-fixing solutions. The film, after washing, is immersed in Unidri for two minutes, with gentle agitation, and hung up to dry. Average drying time is from 3 to 5 minutes. Unidri can be re-used until the drying time becomes excessive. A pint container of Unidri sells for \$1.98. Write:

CORMAC CHEMICAL CORP.

80 FIFTH AVE., NEW YORK 11, N.Y.

**Change of address:** Edwal Scientific Products Corp. has moved from 420 West 111th Street, Chicago 28, Ill. to new offices at 555 West 119th Street, Chicago 28, Ill.

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**Your Pictures quickly improved  
by Easy Listening**

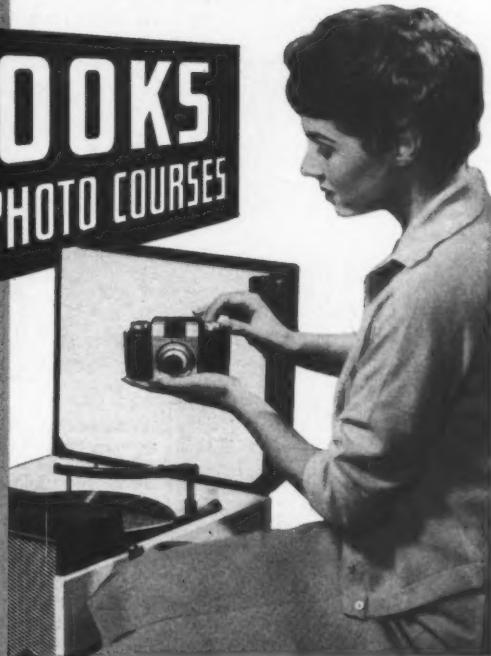
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**\$5.00**

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Regardless of camera make or model, you can easily improve your color photography with Brooks' personalized set of recordings. With a minimum of study, the common mistakes of amateurs will be corrected — your pictures will take on a professional aspect. Each recording takes up several phases of photography; such as camera techniques, picture composition, lighting, exposure, etc.

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**"SLIP-IN LOADING"**  
 no threading • automatic focus



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WITH fun  
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LET'S TALK ABOUT THIS PROBLEM  
OF EXPOSURE CONTROL IN  
MAKING ENLARGEMENTS

First, you need not one, but TWO answers. You must know the proper exposure (time vs. lens aperture); and you must know the proper paper contrast (or variable contrast filter) to fit the density range of the negative. One answer is as hard to guess as the other. Whether you spend \$15.00, \$18.50 or \$70.00, the photo-electric Spot-O-Matic II enlarging meter is the only device that gives BOTH answers automatically.

Second, you need phenomenal accuracy and sensitivity. A meter for spot readings in enlarging must be about 1000 times as sensitive as a meter used in ordinary picture taking—yet it must be at least four times as accurate! Only Spot-O-Matic II, with its exclusive variable area dial, with its super-sensitive photo cell and glow indicator, meets all the requirements of both accuracy and sensitivity. Completely photo-electric, not visual. You can't buy greater accuracy—you can't buy as much convenience—at any price!

Research has convinced us that the R.C.A. sodium sulfide photo conductive cell employed in Spot-O-Matic provides the most accurate, stable, economical and trouble-free basis for such measurements. One inherent characteristic of all such cells is a slight time lag. The exclusive Spot-O-Matic diminishing signal, plus new instructions, show how to compensate for this and read both exposure and paper contrast in less than 15 seconds.

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PHOTO  
ELECTRIC  
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**\$18.50**  
COMPLETE

100-130 volts AC-DC  
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Model Available

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The Baia Editor, with fast, easy loading, eliminates the many threading operations necessary with other editors. Slip the film in . . . turn one knob . . . the film is locked permanently into focus and you're ready to edit! That's all there is to it with "slip-in loading"—an exclusive, patented Baia feature.

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Want more details?  
See your Photo Dealer or write:

**QUICK-SET**

8113 N. Central Park Ave., Skokie, Illinois

TRAVEL

(Continued from page 37)

—unscrew the container, load your camera, and put the container back in your bag or pocket until you unload the film.

There is the problem of distinguishing between exposed and unexposed film. I keep the exposed film separate from the unexposed by dumping all cans of exposed film into a plastic bag. If you rewind your 35mm completely into the cartridge you always have a second positive check as to whether film's completely exposed or not. Fresh film has the leader sticking out of it. Exposed does not.

If you process your own film you'll have no trouble in saving those precious metal cans. However, if you send the film out to be processed, take the film from the containers and wrap them in aluminum foil before sending them off.

Roll film has always puzzled me. A few years ago I thought I'd found the answer. Many foreign-made roll films come in metal cans. Ideal? Almost. Until Consulting Editor John Wolbarst pointed out that a small dent in the can made it impossible to take the film out of it. Thus, I'm still looking for a way to carry roll film while traveling. If I don't find it, the British had better have their wastebaskets handy on every corner during my trip to England this fall.—H.K.

CAMERA CLUBS

(Continued from page 40)

month's column, low attendance at club meetings is not entirely due to the unsuitability of many of its members. There are also unsuitable officers who should be weeded out and dull speakers who can easily be replaced by more field trips and shooting sessions at indoor meetings.

In recent years, too, the nature of camera clubs has changed fundamentally. When black-and-white photography was supreme, the members wanted technical instruction. They wanted to learn how to make good enlargements, they wrangled and strove over the matter of fine-grain development. Since the rapid growth of interest in color slides, the emphasis now is on the artistic aspect, the color harmonies, the lighting, the force of the total effect.

This means that, for many members, the most interesting part of the club's program is no longer its darkroom hints and technicalities, but its concern with actual picture taking. Beginners want to be helped to see the difference between a picture postcard and a good scenic, or between a cabbage-like rose with glycerin dewdrops on it and a fine flower study. Which brings us back to where I started—cater to a genuine interest in photography, and you'll have a sound basis for club membership.—THE END

**Flash  
pictures  
like this  
can win  
money!**



## **G-E FLASHBULBS' \$21,750 "FLASH FOR FUN" PHOTO CONTEST!**

Yes, now you can make money with your flash camera—just by having fun taking pictures! All you have to do is take your pictures with dependable General Electric Flashbulbs. Take 'em of children, pets, any subject at all. Pictures will be judged on the basis of human interest and appeal. Not technical skill.

*Look for this new package with the complete rules.* And enter often! With each picture, include a front panel from any 12-pack of G-E Flashbulbs and your own name and address...to "Flash for Fun," Box 5225, Cleveland 12, O. It's fun to enter—and you can win. So get snapping!



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35mm KODACHROME		WITH PROCESSING INCLUDED			
ALL FILMS MOUNTED		• DAYLIGHT OR TYPE F			
KODACHROME	(Same prices apply for Ektachrome and Anscochrome)	3-ROLLS	20 exp.	10-ROLLS	36 exp.
		7.50	11.95	23.00	35.00
SUPER ANSCOCHROME	8.00	12.75	25.50	40.00	
STEREO KODACHROME	15 pairs	28 pairs	15 pairs	28 pairs	
	9.00	15.00	27.00	45.00	

\* Please include 5¢ postage per roll

LOAD YOUR OWN AND SAVE!  
**KODACHROME** OR ANSCOCHROME  
 OR EKTACHROME  
 35mm Bulk COLOR FILM

WITH PROCESSING INCLUDED

28 Ft. [To make (8)-20 exp. or (5)-36 exp.] ..... 16.95  
 50 Ft. [To make (16)-20 exp. or (10)-36 exp.] ..... 32.00  
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FREE! MAILING BAGS AND  
 EMPTY 35mm CARTRIDGES.  
 Specify your preference for 20  
 exposures or 36 exposures.



Send check, money order or cash with  
 films. Please do not send your remittance  
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Minimum order: \$1.  
 Sorry, no C.O.D.'s.

Please include  
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 is refunded.

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With Processing Included!

DAY. OR TYPE A	3-ROLLS	10-ROLLS
8mm ROLL 25' Dbl.	8.95	28.00
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8mm x 100'	9.95
Plus 4-empty daylight spools and cans (or on 100' day. spool for Bolex HB)	
8mm x 400'	39.00
Plus 16-empty 8mm daylight spools & cans (or 4 empty 100' day. spools for Bolex HB)	
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**TRI-X**

HIGH SPEED ASA 200

PROCESSING INCLUDED

Ideal for shooting under difficult light conditions!

8mm x 25' Dbl.

3-Rolls . . . 7.75

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100' for Bolex ea. 9.00

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8mm & 16mm BULK FILM  
 (Without Processing)

100 Ft.	200 Ft.	400 Ft.	FREE!
4.50	8.50	16.00	8mm x 25' spools and cans
			16mm x 100' spools and cans
			Specify preference.

8mm or 16mm Bulk Film Winder

- Holds up to 400'
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- Pays for itself with first bulk film order.

(Include 65¢ postage)

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35mm FILM

PLUS-X OR PANATOMIC-X

35mm x 20 exp.

3-ROLLS . . . 1.50

10-ROLLS . . . 3.95

35mm x 36 exp.

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10-ROLLS . . . 4.90

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(From transparencies)

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EKTAChROME PAPER

<b>5</b>	-2X (2½x3½) (from 35mm & 828)	<b>100</b>
<b>3</b>	-3S (3½x3½) (from 120 & 620)	<b>100</b>
<b>3</b>	-3X (3½x5) (from 35mm & 828)	<b>100</b>
<b>2</b>	-4X (approx. 4x5) (from 35mm & 828)	<b>100</b>

Below sizes are Studio Mounted.

<b>2</b>	-4X (approx. 4x5) (from 35mm & 828)	<b>100</b>
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<b>5x7</b>	<b>95¢</b> each	<b>8x10</b>	<b>1.85</b> each
<b>3 for 2.75</b>		<b>2 for 3.50</b>	

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**8mm Ansco MOVIECHROME**



HIGH SPEED • FINE GRAIN  
COLOR DAYLIGHT • ASA 20  
PROCESSING INCLUDED

8mm Roll	Now available for 8mm Magazine Camera Owners!
25 ft. Dbl.	
3-rolls 8.95	3-mags 12.00
10-rolls 28.00	10-mags 38.00

IT'S NEW! HIGH SPEED!  
**35mm Kodak Ektachrome**

PROCESSING INCLUDED

Daylight ASA 160 or  
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3-ROLLS	10-ROLLS
20 exp. 36 exp. <b>875</b>	20 exp. 36 exp. <b>2750</b>

3-ROLLS	10-ROLLS
20 exp. 36 exp. <b>875</b>	20 exp. 36 exp. <b>2750</b>

3-ROLLS	10-ROLLS
20 exp. 36 exp. <b>875</b>	20 exp. 36 exp. <b>2750</b>

IT'S NEW! HIGH SPEED!  
**35mm Kodak Ektachrome**

PROCESSING INCLUDED

Daylight ASA 160 or  
Type B ASA 125

3-ROLLS	10-ROLLS
20 exp. 36 exp. <b>875</b>	20 exp. 36 exp. <b>2750</b>

3-ROLLS	10-ROLLS
20 exp. 36 exp. <b>875</b>	20 exp. 36 exp. <b>2750</b>

A REAL TIME SAVER!  
"1-TRIP COLOR OFFER"

**35mm EASTMAN KODAK  
NEGATIVE COLOR FILM**

WITH PROCESSING INCLUDED  
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# the LARGE CAMERA

by ANDREAS FEININGER  
Staff Photographer for *Life*

Intent on acquiring a 4 x 5 but in a quandary as to which type to choose? Here's what to look for.



Cameras designed to take 4 x 5-in. film are available in three basic types: press, view, and reflex. Of these, the first two are the most important. The only field of photography in which I would recommend the use of a large reflex camera is portraiture. For this, I would try to find a second-hand R.B. Auto Grafex 4 x 5 in good condition. This camera, which was discontinued in 1940, is distinguished by a double bellows extension permitting the photographer to use lenses with relatively long focal lengths at relatively short lens-to-subject distances, a vitally important consideration to any serious portraitist. The used selling price of such a camera with a f/4.5 lens should be between \$50.00 and \$85.00.

#### Press-type cameras

Cameras belonging to this category, the best known of which is the Speed Graphic, have two advantages over view cameras. Because they are equipped with a coupled rangefinder and a viewfinder they can be hand-held. Also, when not in use, they fold neatly like a small box (with all working parts including the lens inside and well protected). They can then be carried by their handles, and need no case.

In comparison to a view camera a press-type camera's front and back movements are more or less restricted. Some of the swings and tilts are missing in certain press-type cameras, and bellows extension is generally more limited. As a result, press-type cameras are less versatile than view cameras in regard to perspective control, extension of the zone of sharpness in depth, and the more extreme kinds of close-up and tele photography.

The press-type camera with the most complete set of front and back adjustments is the Linhof Super Technika IV 4 x 5, which sells for \$499.50 without a lens. Next in line is the Super Graphic 45, which, including a 127mm Kodak Ektar f/4.7 lens in

(Continued on page 54)

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**THE LARGE CAMERA**

(Continued from page 52)

Synchro Compur shutter, costs \$389.00. Other well-known press-type cameras with less elaborate features are the Busch 4 x 5 Pressman D, which sells for \$159.00, and the Burke & James Speed Press 4 x 5, costing \$125.00, both without a lens.

**View cameras**

The well-known "studio camera" is characterized by an almost unlimited adaptability to the most difficult photographic requirements, such as: perspective control, ultra wide-angle and super telephoto photography, close-ups. Unlike press-type cameras, they cannot be hand-held (because they are never equipped with range- or viewfinders) but must be mounted on a tripod. They take more time to set up and operate, and they need a special carrying case.

In my opinion, the finest of all 4 x 5-in. view cameras are: the Sinar (\$369-\$599), the Plaubel Poco Supra II and the Linhof Color (\$228 and \$219.50), and the Deardorff Precision (\$275). The first three cameras belong to the mono-rail type, the last one is a flatbed type. Other well-known, somewhat less elaborately made view cameras are the Calumet 4 x 5 View (\$240), the Graphic View II (\$199.50) and the Grover Universal View (\$114.50)—all mono-rail type cameras—and the Burke & James Commercial View (\$94.50), and the Brand 17 Universal (\$150). All these prices are for cameras only—a lens is not included.

**New or second-hand?**

Compared to miniature cameras, 4 x 5-in. cameras are of rugged and relatively simple construction. As a result, it is very difficult to wear out a 4 x 5 or damage it accidentally. Buying a second-hand miniature can be a gamble, whereas a second-hand press-type or view camera usually involves no risks and is often a smart way of saving a considerable amount of money. Older wooden view cameras can often be picked up cheaply.

If I were seriously interested in portraiture, I would get one of the old R.B. Auto Graflex 4 x 5's with double extension bellows and an f/3.5 or f/4.5 lens of approximately 8-in. focal length.

If I were specializing in photographic work which requires speed and freedom of movement; if I wanted to travel with a minimum of weight and bulk; and if I didn't mind occasionally compromising a little in situations involving perspective control, then I would get a press-type 4 x 5.

However, if I were specializing in photographing static subjects—objects of any kind, landscapes, architecture, interiors—and demanded the ultimate in perspective control, and if I didn't mind working a little more slowly, using a tripod, and carrying a bit more weight, then only a view camera could completely satisfy me.—THE END



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(Center) 90 mm Agfa Color-Tessinar f/3.4—\$72.  
(Right) 135 mm Agfa Color-Tessinar f/4—\$85.

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# PICTURES in a MINUTE

by JOHN WOLBARST

Polaroid Land prints sometimes need recoating. How to do it without ruining the picture.



No step in making a picture in a minute is more important than proper print coating. This thin layer of transparent liquid hardens into a tough plastic barrier between the delicate

surface of the print image and the various outside forces which would soon destroy the image if the print remained uncoated for more than a short time.

Although the coating is "permanent" it sometimes has to be renewed. Perhaps the print has been handled carelessly and there are fingerprints

and smudges over the images. If you're thinking of making copies in your Polaroid Print Copier, or are sending prints off to Polaroid Corp. to be copied or enlarged, or are planning to reproduce pictures for publication, keep in mind that every mark and blemish on the face of the print will also be copied and enlarged.

Or perhaps you've coated rather hurriedly and later on notice that the coating is rough and streaky. You'd like to get that nice smooth look of a perfectly coated print.

#### Proceed with caution

Before you go slapping the coater onto that print, stop and remember this: If you don't recoat carefully and properly, it's possible to ruin the picture completely. The actual picture image may be rubbed off in the process of recoating. There'll be a dark smudge on the coater and a blank space where the image was.

For years it was the policy of Polar-

oid Corp. to recommend recoating whenever the prints got badly smudged or fingerprinted. However, this is no longer the case. With the materials currently being marketed, Polaroid Corp. recommends recoating only when absolutely necessary and then with caution. It has been my experience that while it is possible to recoat prints without damaging them, a certain technique and some care are necessary to avoid trouble.

#### How to recoat

When you coat a print, right after taking the picture, it is desirable to apply a moderate pressure with the coater. In addition to spreading, the liquid the coater also has a "scrubbing" action which is necessary. But in recoating, the idea is to get the new layer of liquid on with as little pressure as possible. The reason for this is that the new layer of liquid softens the old layer and if you press hard the old coating, and the microscopically thin image layer to which it is firmly bonded, can be lifted off the print. This doesn't happen every time, but the trouble is that you can't tell beforehand when it won't happen.

It is almost impossible to correctly recoat a print which has a distinct curl. Straighten such a print in the usual manner, by drawing it over the edge of a table. This may crack up the old coating a bit, but since we're

## Why a full set



This Kodak Automatic 35 is a true automatic-exposure camera. No surplus motions. No two-handed manipulations. One finger does all the work. You just aim and press the shutter release.

You can shoot from dawn to sun-down without computing an exposure, without setting an f/stop. The electric eye does it for you.

Is this all? No. For unusual scenes, for specific effects, for contrasty lighting conditions, you want the freedom of personal control. You want the freedom to choose your shutter speed, meter your subject selectively, decide the exposure yourself. The controls on the Kodak Automatic 35 provide this all-important personal control whenever you want it.

- You can tune the film-setting dial to a higher or lower index, for color

recoating this should not cause any extra difficulty.

Take a fresh, unused coater, and press it down on the white triangular tab of the print so a pool of liquid is squeezed out. Then quickly spread a generous layer of the liquid over the entire print. Try to do this without going back over the same area. If you must backtrack, do it right away with plenty of liquid and no pressure. If you feel any drag you haven't used enough liquid or are applying too much pressure to the print surface.

As you spread the liquid it will cover fingermarks and smudges and blend into the old coating to make a new, beautiful surface. Be sure to let the new coating dry thoroughly.

If there's a piece of lint or sand dried in the old coating, don't try to scrub it out. However, if you see it come loose after the new coating is applied, try to pick it up with the end of the coater, but touch it very lightly.

#### Holding the print

If the print tab has been torn off (which isn't a good idea, ordinarily) it's not easy to hold the print for recoating. Sometimes I put a small piece of transparent tape over one corner of the white border and hold the other corner. If you do this, don't try to pull the tape off afterwards. Instead, cut away any overhang with a scissors or razor blade. Without a tab, you must

squeeze the new coating liquid right onto the picture. Spread the puddle out immediately, or it will leave a mark when the print dries.

I have found that recoating is likely to be most successful when the atmosphere is cool and dry, as in an air-conditioned room. Recoating in a hot humid atmosphere is most risky. Prints which were heavily overdeveloped ( $1\frac{1}{2}$  min. or more), and which have deep black areas, are most likely to be damaged when recoating.

Don't try to recoat a print which was coated just a few minutes before. Although the surface may appear dry, the coating is not fully cured and the bottom of the layer may still be slightly soft. This is particularly true in hot, humid weather. Give it a day or so to harden before recoating. Of course, if you notice that large areas of the print are completely uncoated, it may be worth the risk to recoat sooner to prevent fading. However, always try to coat properly in the first place.

Extra coaters may be had free by writing to Customer Service, Polaroid Corp., Cambridge 39, Mass.—THE END



#### MODERN COLOR

(Continued from page 42)

experience has shown that exposures ranging from 1 to 3 seconds require a CC20Y or CC30Y filter plus a 1 to 2 stop exposure increase with slow and medium-speed color film. Remember, these figures are based on my personal taste and are offered to you only as a basis for starting your own tests.

Any test you make will apply only to the one emulsion batch or number of color film you are using. It's important that films be processed immediately after exposure, and under identical conditions. In the event that you do a great deal of close-up work at long exposures, contact the maker of your film for reciprocity exposure and filter data, giving him the emulsion number and exposure times you're going to use.

You can avoid many reciprocity failure troubles by using fast films, such as Super Anscochrome or High Speed Ektachrome, which allow shorter exposures.

Still another way to avoid these problems is to put extra light on the subject by using reflectors, conventional flash or electronic flash. How to use these is a fascinating subject itself, replete with its own problems and techniques. I'll discuss these for you in the near future.—THE END

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that's a bit richer or more pastel, whichever you prefer.

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- You can go quickly from automatic to manual and flash and synchro flash-fill.
- And always—you can enjoy the convenience of automatic-exposure-when-you-want-it.

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In sun (1) or shade (2) the electric eye meters the light, sets the lens aperture automatically. When the light is too dim, an automatic signal, visible in the viewfinder, tells you to switch to flash.

(3) In contrast back or side lighting, you can meter your subject selectively, then set for the exposure level you want. It's the control you need, for example, for indoor pictures by available window light.

(4) For flash, you switch to manual control. EV cards tell correct flash exposure settings.

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## Fiction Blends with Reality to Create a Startling Movie

Los Angeles airport. A jet whines to a halt. Passengers disembark, hurry smiling to greet their waiting wives, husbands, mothers, children. These are real homecomings, caught from life by a prowling camera. Among them walks a lone woman passenger who has come here to forget her broken marriage. She pauses, looks around at the people embracing everywhere. Her thoughts speak to us from the sound track: "I am disgusted by the touch of human skin."

This is the beginning of *The Savage Eye*, a 65-minute black-and-white film by Ben Maddow (who scripted *The Asphalt Jungle*), Sidney Meyers (director of *The Quiet One*) and Joseph Strick (director of *Muscle Beach*). In telling the story of a woman who has lost love and whose life becomes a time-killing round of bars and beauty parlors, it uses a documentary approach to bring the woman's feelings vividly to our eyes. In so doing, it makes us see how she shares her condition with all who are lonely, whether divorcees, bums, alcoholics,

prostitutes, homosexuals, the old, the weak-minded or the sick.

The film's team of photographers worked in their spare time for four years to complete the footage. They were headed by Haskell Wexler, who was trained in Chicago and has photographed many feature films. The other cameramen included: Sy Wexler, who has made many medical films; Jack Couffer, responsible for much of the photography in the Disney nature films; and Helen Levitt, the well-known still photographer who trained with Cartier-Bresson. Joseph Strick and Ben Maddow also took part in the camera work.

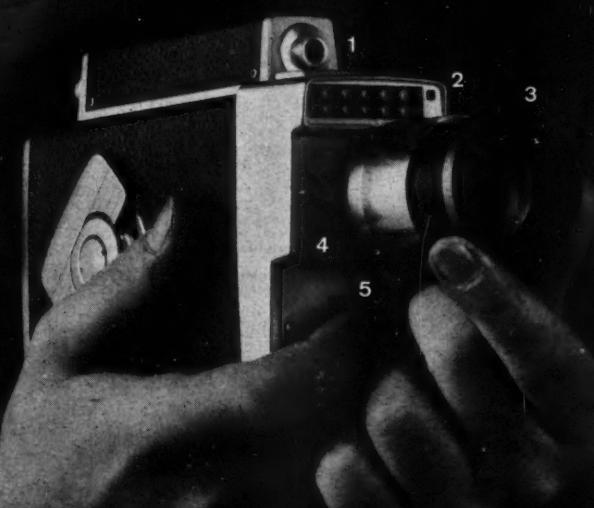
Surprisingly, no attempt was made to conceal the cameras in shooting the documentary scenes: the photographers relied on a casual attitude. To cope with the often difficult lighting conditions, they used Dupont Superior 4 and Kodak Tri-X, and also, for some scenes, infrared film pushed in developing.

Some of the documentary scenes are indeed savage—the blood-lusting crowd

at a wrestling match, their faces seen big through a tele lens while the wrestlers' blurred feet pass to and fro in front; the man sitting dazedly in his smashed-up car, blood streaking his face, while a crowd stands gaping at him; the plastic surgeon who, to straighten a woman's nose, begins by breaking the bone with what looks like a hammer and a heavy pin. But it is not only the sensational scenes that startle one; most of all, it is the succession of faces that the camera catches unaware in the most tranquil surroundings, faces that haunt the memory long afterward. There is the old, old woman in a bar, whose face is nothing but a network of creases with two blank pools of reflected light for eyes; and there is the elderly couple sitting on a stoop, she eternally talking and twitching while he sinks indifferently into sleep.

The way that these scenes are presented removes any trace of offensiveness: they are dramatically prepared and justified. At the same time, they are woven with such skill into the woman's adventures that the fictional scenes share in their authenticity. This remains true even when the continuity is broken—when, for instance, the woman has a car accident, and the fictional scene shows her driving away madly in an open convertible, while the following docu-

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5 Footage meter resets automatically after film is loaded into camera.

mentary scene shows a smashed-up sedan. The impact is far greater than from any meticulously faked crash.

For the impressive blending of fact and fiction throughout the film, credit is due to all departments, from scripting to editing. Note how well the lighting is matched, and how the camera is made to move with newsreel-like casualness in some of the fictional scenes; note, too, how authentic sounds are carried over from a real to a fictional scene. Note, finally, how Barbara Baxley's restrained yet expressive acting makes her scenes look as unrehearsed as those documentary close-ups we mentioned before.

*The Savage Eye* is by no means a perfect film. It ends unconvincingly. Its narration—a kind of inner dialogue between the woman and her conscience—is an excellent idea that too often degenerates into wordy, pseudo-poetic prose. The incidental music is Hollywood Stravinsky, which is simply more cantankerous than run-of-the-mill Hollywood Wagner.

But do not be put off by these irritations. The makers of *The Savage Eye* have much more to offer—outstanding photography, and the insight and the skill to shape it into an exciting and moving experience.—W.H.J.



**FACT OR FICTION?** In a bar scene from *The Savage Eye* (left), an unconcealed camera shoots actress Barbara Baxley among real but unself-conscious customers. Right, after an establishing shot of Barbara Baxley at a real wrestling match, the camera takes over her viewpoint, showing the spectators' frenzied reactions.

## 35MM

(Continued from page 32)

horrifying, impressive, touching, or anything else. It all depends on the photographer and subject. The reason that great 35mm portraits (by my definition) are rare is that few 35mm photographers have the skills necessary to produce such pictures. Most of us (I include myself) prefer to snap away as faces pass before our lenses.

## IN NEXT MONTH'S MODERN

Are you disappointed with your scenics? Here's how to stop those superb vacation views from getting away.

There's absolutely nothing wrong with that—but please don't refer to the results as portraits.

To illustrate my thesis I went into my files for examples of portraits and snapshots which I have made. I like both groups equally, as pictures. However, for the snapshots I was only a careful observer, while for the portraits I made something happen—good, bad, or indifferent. And that, I think, is the point of the matter. What do you think?—THE END

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From wide-angle to telephoto without interrupting the action! This is the thrill of zooming with the Kodak Zoom 8 Camera.

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*The more you know about photography . . . the more you will count on Kodak*



**EASTMAN KODAK COMPANY, Rochester 4, N.Y.**

**Kodak**  
TRADE MARK

# New Photo Books

**IMPROVED 35mm TECHNIQUES** by Paul Jonas. Illustrated. Verlan Books Inc. \$1.95\*

I found this slim volume by a working photographer an extremely interesting, informative and readable book for the advanced amateur and semi-professional. Jonas, writing in a relaxed fireside-and-slippers style, covers many important phases of obtaining better pictures from 35mm—proper exposure, graininess, sharpness, filling the frame, using interchangeable lenses properly, etc.—as he has learned them through experience.

The book is unnecessarily complicated in the film development section since Jonas only mentions developers that can be mixed with chemicals. With so many excellent ready-made formulae available, it's something like weaving your own clothes—fun if you like the work, unnecessary and a pain in the neck if you're interested only in turning out better pictures.

Jonas has given no information on the effect that lens quality plays on the picture. He also writes only of black-and-white photography, with little mention of color problems—O.K. if he wants it that way, but it's a bit disconcerting to find this out only after reading the entire book. His discussions of films may make it obvious to the advanced worker that he is speaking only of black-and-white film, but the tyro won't know, because Jonas doesn't ever state it.

If there's a drawback in Jonas' book it is this assumption that the reader is always up to Jonas and can read between the lines. Thus the book is useful only for the advanced amateur.—H.K.

**PRACTICAL PHOTOGRAPHY**, by Robert A. McCoy, 291 pages, profusely illustrated. McKnight & McKnight. \$4\*

"This book is written as a non-technical text for high schools, a beginning

course for colleges, and as a guide for amateurs," writes McCoy, associate professor of Industrial Arts of the University of California.

While there may be some excuse in foisting off so much misinformation, half truths, bad photography and nonsense on amateurs (after all, so much junk is published in the photo book field each year, a little more won't hurt) it is rather frightening when you think of this volume landing in high schools and colleges.

Much of the information listed as absolute fact is not only misleading but downright wrong. The instructions concerning exposure and development, methods of photographing through a microscope, etc., are ludicrous.

Illustrations showing what the author considers good photography would scarcely pass muster in an English salon of the 1930s. Ugh.—H.K.

**FIAP 1960, 156 photographs selected by the directors of the International Federation of Photographic Art and C. J. Bucher S.A. from those exhibited at the Vth Biennial. C. J. Bucher S.A., \$10\***

As usual, the photographs in this yearbook are arranged in groups by country, are of superb technical quality, are well composed, and are beautifully reproduced. But, also as usual, one wishes the editor's criterion had been based more on picture content

KODAK  
RETINA  
CAMERAS

With a Retina  
...there's no  
stopping you!

A creative photographer wants the freedom to do many things—and the assurance of doing them well. That's why so many top-flight amateur photographers are reaching for the dynamic new Kodak Retina Reflex S Camera with its superfast 50mm f/1.9 lens.

All controls on this Retina are magnificently coordinated. So there's no stopping you when you want to shoot fast.

You set exposure by matching a pointer to the needle of the built-in exposure meter. One swift motion. In any light you view easily. You focus sharply at life-size scale, anywhere on the full-area ground glass. Your lens stays at wide-open aperture till the moment of shutter release.

For very low light levels, and spot-focusing, there's a precision split-field rangefinder centered in the ground glass.

1  
2  
3  
4  
5  
6

than on technical competence and on composition. With a few notable exceptions, the pictures in this book leave me with the dreary impression that I've seen them before, and better.

—P.C.

**ULTRABLITZ SPEEDLIGHT FLASHGUIDE,** by Dr. Kenneth S. Tydings and Murray Duitz, 109 pages, illustrated. Chilton Company—Book Division, \$1.95\*

The Long Island podiatrist—in this volume aided and abetted by Murray Duitz—continues to grind out photographic prose with the regularity of a hot-dog-making machine. His current victim is the Ultrablitz line, a well-designed, efficient family of German-made electronic flash units. Tydings and Duitz supply some useful information, such as how to determine the right guide number for your own Ultrablitz units, and how to determine the exposure for multiple flash. There's also a chapter on unit maintenance.

The rest of the book is a compendium of facts from instruction booklets mixed with utter nonsense. Example—talking about sports photography and how to set your camera for it: "The camera distance scale should be set at 14 ft. because most activities will occur at that distance if you are close or at 28 ft. if you are so fortunate." For what sports, Messrs. Tydings and Duitz? I tremble to think of the

basketball court 14 ft. long or the hockey rink limiting players within the same dimensions. Perhaps the authors plan to limit electronic flash sports photography to TV wrestling (once they finish wrestling with the peculiarities of their grammar). The book is riddled with such drivel.

For illustrations the authors use nine dreadful, nearly full-page head-and-shoulders photographs of Dr. Tydings plus 16 half-page pictures of Dr. Tydings—making this the most narcissistic photographic volume yet.

—H.K.

**ROME, THE CITY AND ITS PEOPLE,** pictures and text by William Klein. 189 pages. The Viking Press, \$8.95\*

The shot in the arm needed in this rather tawdry season of beatnik picture books, sick-sick-sick portfolios and collections of half-baked photographs herewith makes its appearance.

William Klein, a Paris based, New York bred, 35-ish fashion photographer has assembled his quickly done (in a space of a few months) impressions of Rome. This is not the Rome of stately antiquity. You open the book at almost any page and today's Romans spill out full of *joie de vivre* (oops, this is Italy). Everyday Romans drink wine with you, argue, march in parades, take you on picnics. Klein used a wide-angle lens on a 35mm camera, moved in close, used high-speed

film, rendered everything from two feet to infinity sharply at a sufficient shutter speed. Result? A distinctive, wild, intimate, active photo style which stamps each picture as Klein's.

Klein has a natural feeling for composition. You must, if you're to make lightning decisions as to when to shoot and when not to, while subjects react under your nose. There isn't time to wait a split second and see what develops. Because of his use of high-speed film outdoors, however, graininess is bullet-like. Klein likes it that way. I don't, and feel that more care might have produced better quality.

Klein throws in a few architectural shots, some lamp-lit, rain-covered night street pictures which are no better and somewhat worse than those by other photographers. Perhaps he put them in as an intermission.

*Rome* is well printed and handsomely planned except for Klein's predilection for black pages and putting pictures so close together that you can scarcely tell where one leaves off and the other begins. But many pictures are double page and borderless, giving the viewer a vivid sense of participation with the subjects.

We are lucky that, unlike Klein's earlier and almost impossible to find *New York* book, *Rome* will be available in this country, with complete English captions. These are witty, lucid

(Continued on page 117)

To nail action crisply, your fast lens is backed to the hilt by a precision shutter with ten speeds, to 1/500. Automatic field-depth pointers continuously show sharpness limits—at a glance. Lens opening and shutter setting are linked to change together, whenever you want a different speed setting.

And there's no stopping you when you need to change lenses. For with all lenses—wide-angle, normal, telephoto—the exposure-control linkage is still automatic, field-depth pointers are automatic, diaphragm is automatic. (1) The Kodak Retina Reflex S Camera with 50mm f/1.9 lens is \$235. The same camera with 50mm f/2.8 lens is \$199.50. (2) The Kodak Retina IIIS—different

from the Reflex S only in its rangefinder-viewfinder system—gives you the chance to own a Retina for \$157.50 with 50mm f/2.8—for \$193 with f/1.9 lens.

**Complete system of Retina aids.** With a Kodak Retina Camera, your interests can grow with: (3) Moderate telephoto, 85mm f/4, \$78.50. (4) Extreme telephoto, 135mm f/4, \$87.50. (5) Popular 35mm f/2.8 wide-angle, \$74.50. (6) Extreme wide-angle, 28mm f/4 lens, \$86.50. (7) Kodak Retina Filters, from \$4.50. (8) Kodak Retina Close-Range Kit for IIIS, \$36.50; other close-up sets from \$10. (9) Kodak Flashholders, from \$8.95; Retina Bracket, \$2.95. (10) Leather field cases, from \$14.50. Other photo aids available at your dealer's.



#### Stumped by a photo problem?

Consult the Kodak Information Center at your Kodak dealer's for the answer. Kodak Data Books and other Kodak publications put the solutions to most photo problems at your finger tips, help you custom-tailor a photo library to suit your needs.

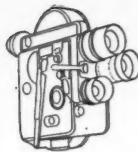
Prices are list and subject to change without notice.

*The more you know about photography...the more you will count on Kodak*

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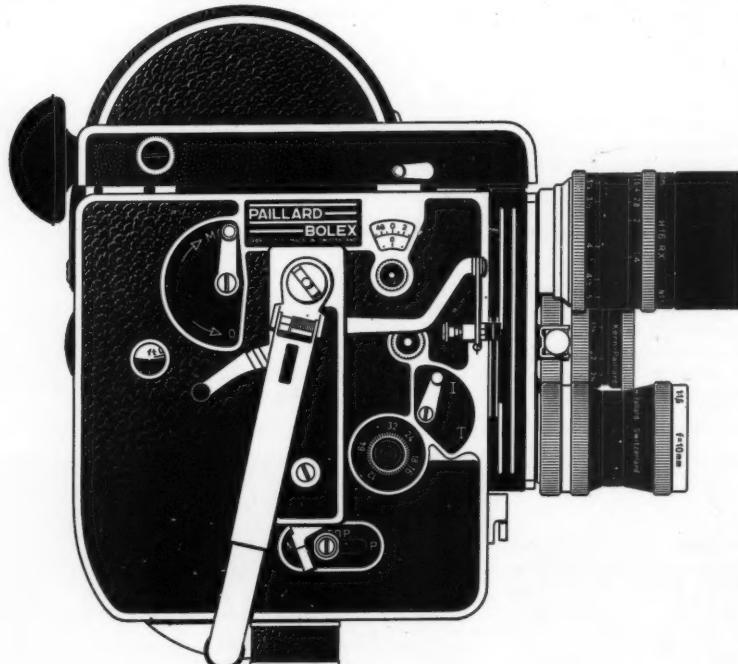


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The Bolex is precision-made in the heart of the Swiss watch-making center in the Alps. In optics, in mechanics, this superb instrument is made to microscopic tolerances unmatched by any other camera in its field.

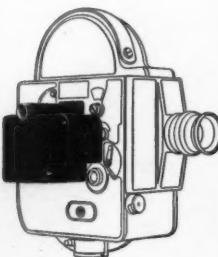
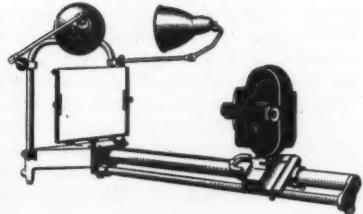
# VARIABLE SHUTTER REFLEX



**Bolex Tripod:** Special lightweight aluminum construction for extra strength and easy carrying. Features smooth action pan head plus unique 135° vertical tilting (shoot straight down!). Nonskid rubber feet convert to metal spikes for soft ground, separate locking controls, cable release through handle. \$99.50.



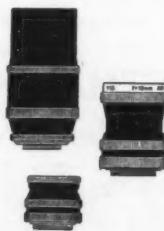
**Bolex 16mm Titler:** Makes titles, animation, extreme close-ups easy. Basic kit: optical bench, main frame, two reflectors, title frame, sliding cradle and rackover, \$169.50. Accessories: multipurpose frame, roller screen, drum, turntable, mirror frame, animation frame, crank, pivoting plates, three-plane support, \$141.00.



**Bolex Unimotor:** Electric motor drives camera through full roll of film with absolutely constant speed. No key scenes lost while winding! Easy to attach; no special tools necessary. Speeds from 12 to 32 frames per second. Operates on batteries or AC current (with optional transformer). Complete with 10' extension cord and switch, de luxe carrying case for batteries, only \$89.50.

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**Precision-Ground Bolex Lenses:** Specially made by Kern-Paillard, each with six or more elements for critical sharpness and high speed, all anti-reflection coated for maximum light transmission and color fidelity. Switar 10mm f/1.6 extreme wide angle, \$149.50. Switar 25mm f/1.4 very fast normal lens, \$168.00. Switar 75mm f/1.9 extra fast telephoto, focusing 5' to infinity, \$145.00.



## THE WORLD'S SHARPEST MOVIES

Lenses are precision-ground, coated, and matched for color rendition from wide angle through telephoto. Made of the world's finest optical glass, they assure the finest detail possible, the truest colors.

Exact speeds are fixed by a special motor governor. A geared mechanism provides precise footage readings. Shooting control is easier and more positive with a Bolex than with any other camera made.

# TAKES AUTOMATIC FADES

Perfect lap dissolves...more exposure control...through-the-lens viewing and focusing while shooting

New variable shutter on famous Bolex 16mm Reflex puts fades at your fingertips. Lap dissolves are smooth and easy. Use the variable shutter also to cut exposure for sharper fast action and bright scenes ordinarily calling for a filter. Eliminate distracting backgrounds by opening lens wide, cutting exposure with shutter.

A new timer gives you *automatic* fades at the push of a lever. The automatic REXOFADER is preset to gradually close the variable shutter for a fade-out over an exact number of frames. For a perfect lap dissolve simply backwind over the same number of frames, then press the REXOFADER for an automatic fade-in.

Reflex viewing ends parallax forever. You view through the shooting lens *while you're shooting*. No worries about distance, centering, focus. If it looks right, it is right.

Other standard equipment includes hand back-

winding, footage and frame counters, built-in filter slot, octameter viewfinder crank with fields for eight different lenses for special filming situations, automatic film threading, spool ejection lever, settings for time exposure, single frame and continuous running.

H-16REX is \$400 with Lytar f/1.8 lens. The REXOFADER is optional at \$37.50. Lenses shown optional at extra cost.

For a three-lens turret 16mm Bolex at \$250, see the precision-made H-16T. This camera features a special "Preview-Finder" for viewing with four different lenses as well as most of the professional settings of the Reflex above. The H-16M is a single-lens 16mm Bolex with C-mount for interchangeable lenses and professional features at only \$200. Prices are with Lytar f/1.8 lens.

Write Dept. B-MP7 today for literature and name of your nearest Bolex dealer.



## and zooming, too !

New Pan Cinor 85 lens zooms from 17mm for wide angle effects through 85mm for telephoto. This advanced lens opens to f/2 for filming in dim light. Has reflex through-the-lens focusing and viewing as well as a split-image range finder. Color and detail are of unusually high quality. C and EK mount for 16mm cameras. For extra sharp zooming, see this fast new Pan Cinor lens today, \$420.00.

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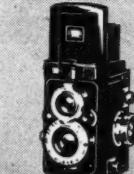
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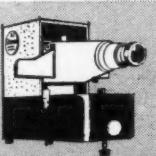
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S12 CASE . . . \$8.95

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Bass Price . . . \$134.50

## POLAROID (5 in 1) SLIDE PROJECTOR



Features:  
• 500 Watt Blower Cooled  
• F/2 Schneider Xenar 13mm  
• Self Contained Case  
• Built in Exposure Meter  
• Slides: Transparencies  
2 1/4" x 2 1/4", Polaroid  
35mm, 28mm, Super  
Slide 127

Regular Price \$100.95.

50% Discount

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Bass Price . . .

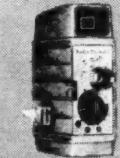
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8mm Movie CAMERA



10mm F/1.9 coated Comat Lens. Continuous run lock; positive winding. Takes color or black-and-white film.

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For Exaktas or Prakticas

**Astronar 400mm  
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FOR MOST 35mm SINGLE LENS CAMERAS

A fifth the weight of ordinary lenses. For Hand Held Use, 8X Magnification High Resolving Power, 1400 lines/in. (Specify Camera) Add \$1.00 Shpg. Chg. 6X Photo Monocular for Contaflex. . . . . \$37.50

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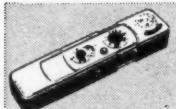
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# TOO HOT TO HANDLE

I've narrowed the choice of a zoom lens 8mm movie camera down to the Konica Zoom 8 and the Canon Zoom 8. Which, in your opinion, is the better buy? C. A. Mitchell, Visalia, Calif.

Frankly, it depends on the features you need. Both cameras are quite good. At maximum aperture, f/1.4 for the Canon (Modern Tests, Sept. 1959) and f/2 for the Konica (Modern Tests, May 1960), both lenses tend to be soft—which is not abnormal for zoom lenses. Both improve considerably at the next smallest aperture. Our tests also showed that both electric eye systems will give adequate service if they're correctly used.

Now to the differences. The Konica, with its electric motor drive, is great for sports, nature, or any other type of movie making where long film run is a requirement. However, if you're likely to need slow or fast-motion shooting, you may find its choice of only 16, 24, or 48 fps limiting as against the Canon's speeds of 8 to 64 fps on spring motor drive. Both have good through-lens reflex viewing and focusing systems. However, the Canon's finder system is placed ahead of the lens diaphragm, which results in no loss of viewing image brightness when the lens is closed down. With the Konica, the viewing image tends to be a mite dark after f/11. On the other hand, the Konica is somewhat more compact in design. Almost the entire lens of the Konica is recessed into the camera body, with the film traveling through the gate in back of the camera rather than at the front.

There you are, Mr. Mitchell. Just decide which advantages are more important to you, and you have your answer.

Is it true that neither the 50mm f/2 nor f/1.9 lens for the Retina Reflex and Retina Reflex S, respectively, gives satisfactory results at maximum aperture? Are the close-up pictures made with a Retina Reflex with a supplementary lens as good as those made with the focal-plane single-lens reflexes and extension tubes? W. K. McPherson, Gainesville, Fla.

We've had excellent results with the 50mm f/2 and f/1.9 lenses fitted to the Retina Reflexes when used wide open. You can get more than acceptable defi-

nition with the Retina Reflex using supplementary lenses. We doubt if you'll be able to see the difference between these shots and those made with extension tubes.

## TOO HOT TO HANDLE

In this new monthly feature MODERN meets a challenge that photo magazines have always evaded—readers' questions that name names and probe the real value of products. We'll print as many as we can and we'll answer every one you send.

I was quite intrigued with the article on Super Reflex cameras in your January 1960 issue. However, our local market is not overloaded with Master Reflexes. I did find a Korelle, a Soligor 66, and a Primar Reflex at prices ranging from \$60 to \$75. Which would you recommend?—Carl P. Hooge, Columbus, Ohio. If you can't find a Master Reflex, we'd suggest the Kalimar Reflex, Soligor 66, and the Korelle—in that order. The Primar would be a last choice.

What kind of performance can I expect from the Komura 35mm and 135mm lenses? How do they compare with Nikkor lenses?—W. Wong, Los Angeles, California.

Results of our tests with the Komura 35mm and 135mm lenses were quite good, with some moderate definition fall-off in the corners at full aperture. It would be impossible, and unfair, to compare the relatively inexpensive Komura with Nikkor lenses.

A recent speaker at a camera club meeting claimed that the majority of enlargements—11 x 14 and 16 x 20—made from Eastman, Adox, and Agfa thin emulsion films lacked adequate tonal scale from full black to white. He felt the degree of enlargement was partly responsible. But, according to him, these films are incapable of reproducing a full gray scale. Have you found this

to be true? W. R. Kuttner, Washington, D.C.

Stuff and nonsense. We've made and seen many excellent 11 x 14 and 16 x 20 prints—with full tonal scale—from the films you mention. It just might be that the speaker has been exposing and developing improperly and thus obtaining a negative with entirely too much contrast. You might suggest he have a look at the developer and film chart in the November 1959 issue of MODERN.

I own a Minolta Autocord L with 75mm f/3.5 Rokkor lenses and an Olympus 35 S2 with a 42mm f/1.8 G. Zuiko lens. Both cameras are rated best in class by a consumer testing group. How do these lenses and shutter systems compare with others in the same price class? Dave Dufurrena, San Francisco, Calif. Both cameras have the Seikosha shutter, which is manufactured by one of the three largest shutter manufacturers in Japan. The Seikosha is, we feel, an excellent leaf-type shutter. The lens on the Olympus 35 S2, which we tested some time ago, was quite remarkable. The 42mm focal length makes it quite useful for scenes and group shots. However, a slight amount of apparent perspective distortion may be noted when shooting close-ups. Not because of any inherent optical fault of the lens but simply because such apparent distortions occur with all fairly short focal-length lenses when used too close to a subject. We have also had excellent results with the Rokkor lenses on the Minolta Autocord. However, while they are excellent cameras, we would hesitate to rate them absolutely the very best in a price category having many first-class buys.

Can you make a comparison of the quality of the lenses on the Heiland Pentax and Yashica YF? How do these lenses compare with lenses on the Nikon and Leica cameras? W. D. Julian Jr., Crockett, Texas.

We feel that the lenses tested for the Pentax and Yashica YF cameras are approximately equal in quality and are extremely good for the list prices quoted for the camera and lens. It's not surprising, though, that we found the far more expensive 50mm f/1.4 or f/2 Nikkor, or 50mm f/2 Summicron lenses for the Nikon and Leica cameras, to be superior in quality.

I have used a Leica IIIC with 50mm f/2 Summarit lens for two years and, although I achieve excellent results, I am contemplating changing to an eye-level reflex. However, it seems from credit lines appearing in various photographic magazines—annuals and monthlies—that the professionals still favor the rangefinder camera. Am I correct? F. Carroll, Grant, Nebraska.

The choice of camera depends on the use to which it is put. The photojournalists who are responsible for most of the pictures you see in news magazines are constantly on the move—generally shooting candids at an extremely

(Continued on page 128)

# AUTOMATIC

You press the button and the camera does the rest. But what exactly does it do, and how does it do it? What's the connection between the photocell and the exposure control? Obviously, the answer will differ from camera to camera—and it's important to know what these differences are. Lawrence W. Eisener, an engineer with General Electric, strips the veil from several basic types of automatic cameras and explains just how they work.

EVERY PHOTOGRAPHER, good or bad, rich or poor, amateur or professional inevitably ruins film because he has guessed or calculated exposure incorrectly. Even though, beginning in 1932, the photoelectric exposure meter took much of the hit or miss aspect out of exposure, the human element remained a stumbling block. Sooner or later a photographer read the meter incorrectly, or forgot to bring it along.

While the advanced amateur or professional photographer regards complete control over exposure with the individualism of the car owner who prefers a stick shift to hydromatic, the vast majority of picture takers would breath a great sigh of relief if the click of a shutter meant a perfect picture every time.

To this end, meter and camera manufacturers have had their heads together for years. In 1935, the Zeiss Contaflex twin-lens reflex sported one of the first built-in photoelectric exposure meters. While the user still had to transfer the meter reading in f/stops and speed to the camera controls, at least he couldn't leave the meter home by mistake (if he remembered the camera).

While the Contaflex was the first camera with a built-in photoelectric exposure meter, less expensive cameras incorporated extinction-type meters. These, which required the user to read a series of darkening numbers on a translucent wedge while pointing the camera at the subject were, of course, limited in accuracy.

To Eastman Kodak should go the credit for the very first successful all-photoelectric-cell-controlled exposure meter camera. In 1938 they introduced the Kodak Super 620, known among photographers as the great clamshell (when opened ready for shooting, it looked

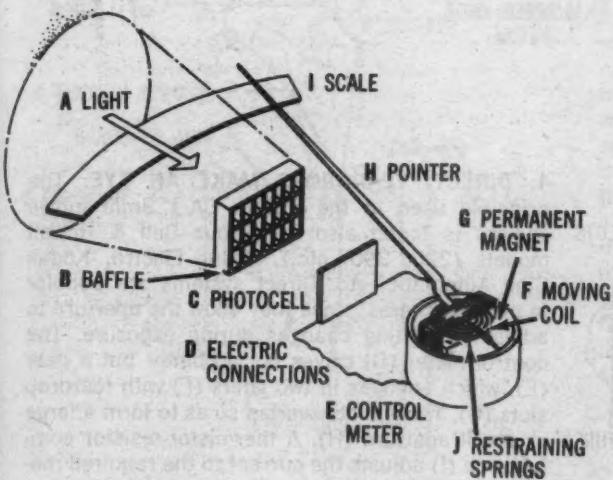
very bivalvish), which made 8 2 1/4 x 3 1/4 pictures on 620 roll film. It had a built-in exposure meter and very advanced styling for the day. Also a price tag of \$225, which might have been partly responsible for its lack of sales. As a result of its quiet demise, the ideas for automatic exposure cameras were shelved and not heard of until 1956, when the Bell & Howell Co. introduced a 16mm magazine movie camera, the 200EE. In it, electrical energy of a photoelectric cell governing a servo-motor powered by a small battery caused the lens aperture to close to the right exposure. That camera opened the floodgates. Today the variety of semi-automatic, automatic, meter-matching, shutter-setting, diaphragm-closing cameras, both still and movie, seems to reach to infinity. And nowhere is the end in sight. There will obviously be more automation in exposure for cameras, not less.

Although the automatic camera holds the greatest attraction for the beginning amateur, it deserves more attention than it's getting from advanced photographers. When handled with care, it can give good exposures in a wide range of lighting situations; it offers a constant check on exposure; and it is especially useful for rapid shooting in varying light.

On the following pages we show the workings of ten exposure-control systems that are used in many still and movie cameras on the market today. We have divided them into three broad groupings: coupled, direct, and indirect. The coupled types are semi-automatic, since the photographer has to turn the aperture-setting controls with his fingers; but these controls are linked to the exposure meter in such a way that when a marker is lined up with the meter pointer, the setting will give correct exposure. In the direct types, the meter pointer is fitted with a variable aperture device, so that movement of the pointer alters the aperture directly. In the indirect types, the aperture is set by a spring-loaded or electrically driven mechanism, and the meter pointer acts as a guide to stop the mechanism when the correct aperture has been set. In all types, there is considerable variety in the provision made for shutter speeds, film speeds, low-light indication and manual operation.

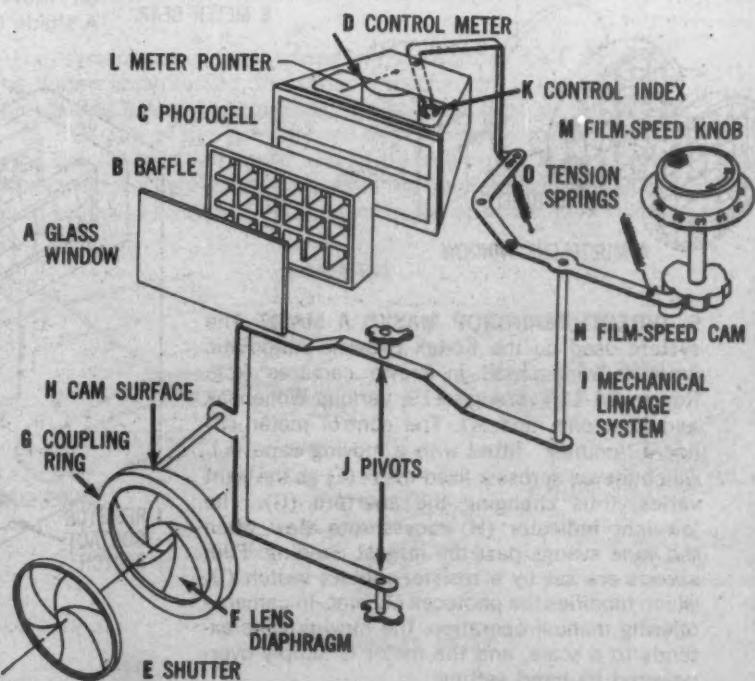
Since there are so many different semi-automatic and automatic exposure systems in use today, it's well worth a photographer's time to take a closer look at the principal types and learn how each one works.

# EXPOSURE....

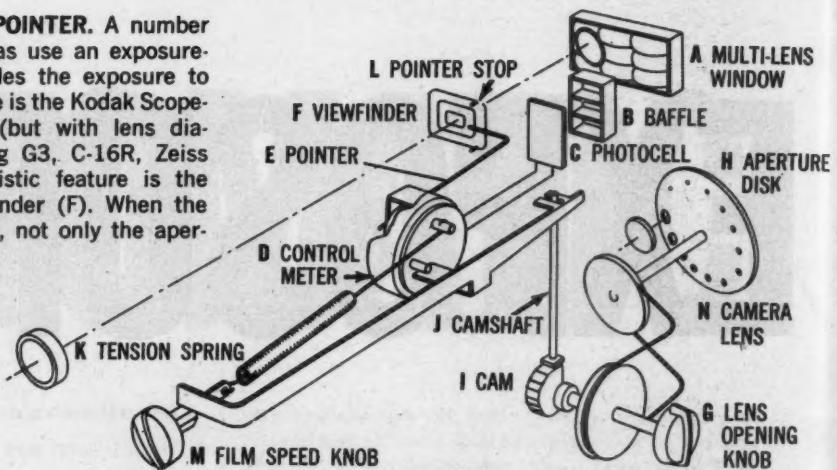


**1. IT ALL BEGINS WITH THE METER.** In the basic photoelectric exposure meter, light (A) enters by way of a window (not shown), passes through a baffle (B), which helps to eliminate extraneous light rays, and falls onto a photocell (C). The photocell converts light energy to electric energy, which is conducted by electric connections (D) to the meter (E). There it passes through a moving coil (F) and produces a magnetic field, which reacts with the field of a permanent magnet (G) to exert a rotary force on the pointer (H). The pointer thus moves along the scale (I) until the rotary force is counter-balanced by the restraining springs (J). The calibration of the scale is adjusted to the relative strength of the photocell and the springs.

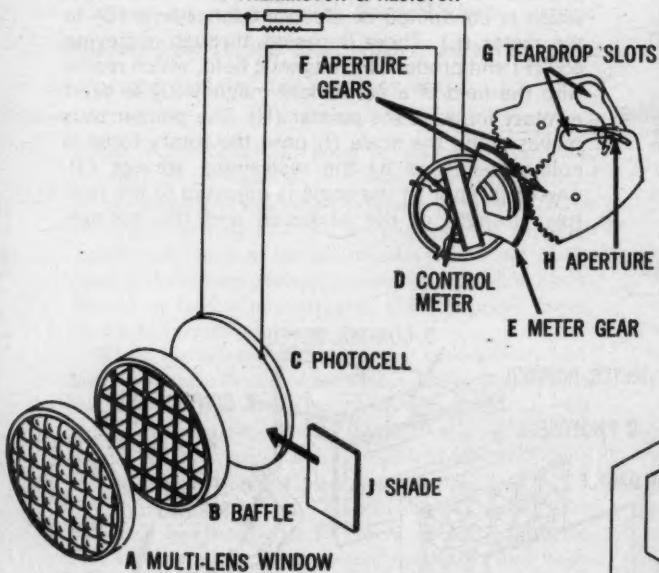
**2. COUPLED: YOU MATCH POINTERS.** The semi-automatic camera whose workings are shown here is the Agfa Silette, but the same principle is used in numerous still and movie cameras (e.g. Baldamatic, Contaflex, Retina II, III, Rolleiflex 3.5F, etc.). The shutter (E) and lens diaphragm (F) are linked by a coupling ring (G). A cam (H) on this ring swings a mechanical link (I) on pivots (J) when the shutter speed and/or aperture is adjusted, thus moving the control index (K) in meter. The cam and mechanical link are so designed that when the index is lined up with the meter pointer (L), exposure will be correct for the registered light. A knob (M) allows for different film speeds: when reset, it turns a cam (N), which changes the zero position of the mechanical link. Tension springs (O) keep the link in contact with the film-speed and coupling ring cams.



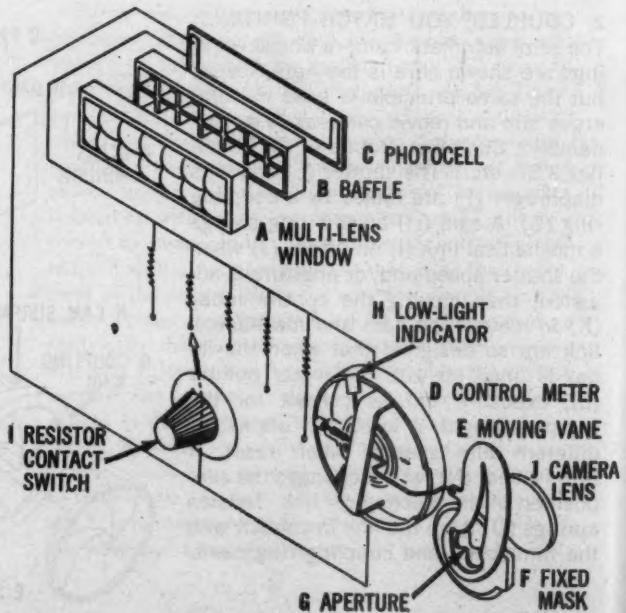
**3. COUPLED: YOU CENTER A POINTER.** A number of semi-automatic movie cameras use an exposure-monitoring system, which enables the exposure to be changed during shooting. Here is the Kodak Scope-sight 8mm: a similar system (but with lens diaphragm) is found in the Eumig G3, C-16R, Zeiss Movikon 8, etc. The characteristic feature is the pointer (E) visible in the viewfinder (F). When the lens-opening knob (G) is turned, not only the aperture disk (H) but also a cam (I) is rotated, moving the camshaft (J) up or down. This movement, combined with the tension of the spring (K), rotates the meter (D). When the pointer is centered between the stops (L), exposure will be correct. The film-speed knob (M) changes the zero position of the meter.



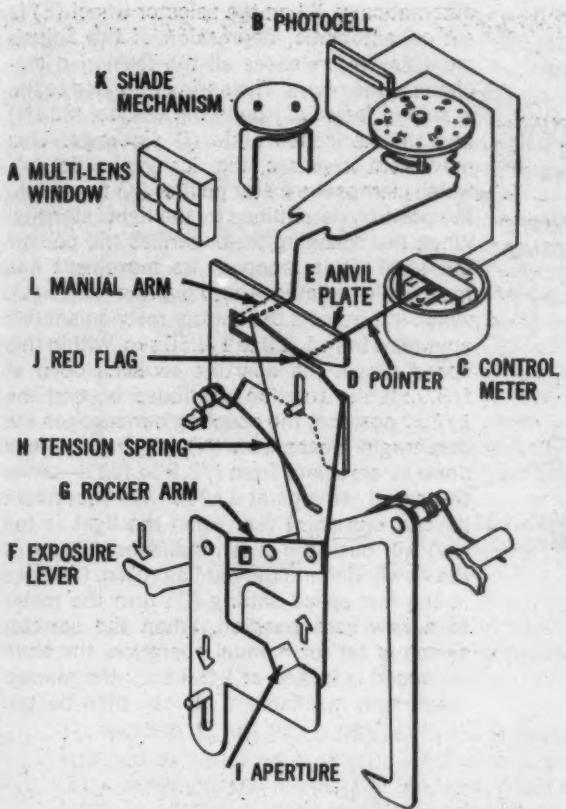
#### I THERMISTOR & RESISTOR



**4. DIRECT: TEARDROPS MAKE AN EYE.** The principle used in the Revere CA-1 8mm movie camera is found also in various Bell & Howell models (290, 390, etc.), DeJur Electra, Kodak Cine Automatic, etc. Direct systems are popular in movie cameras, since they allow the aperture to adjust to lighting changes during exposure. The control meter (D) drives not a pointer but a gear (E), which engages in two gears (F) with teardrop slots (G). These slots overlap so as to form a large or small aperture (H). A thermistor-resistor combination (I) adjusts the current to the required meter movement over a wide temperature range. A shade (J) compensates for film speed changes.

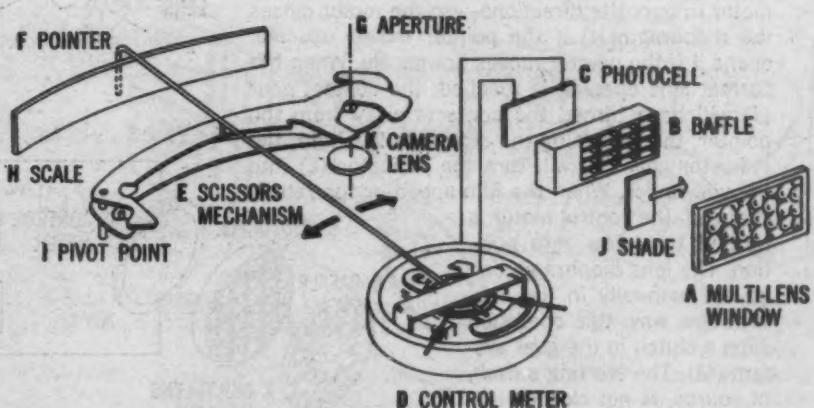


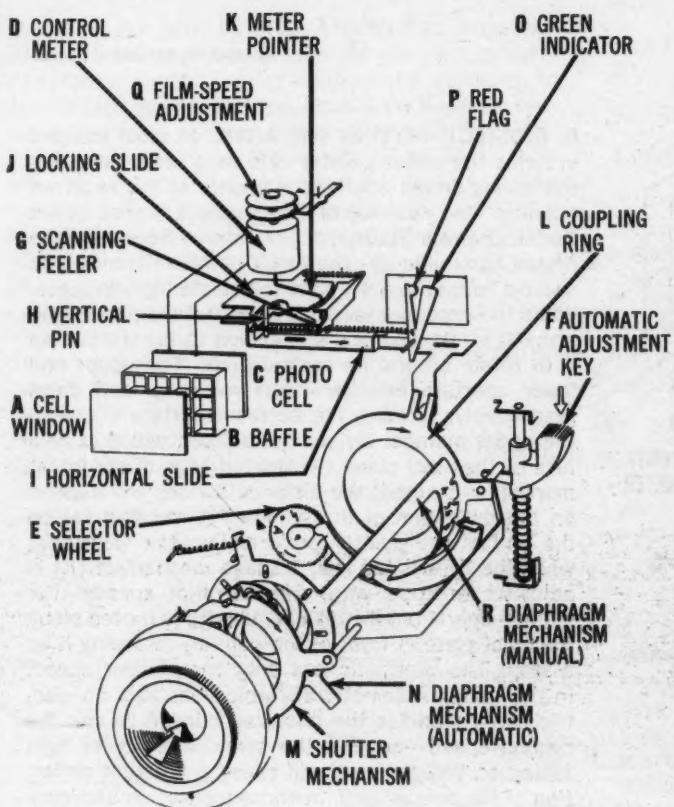
**5. DIRECT: TEARDROP MASKS A MASK.** The system used on the Kodak Brownie Automatic 8mm is widespread in movie cameras (e.g. Revere CA-114 through 119, various Wollensak and Keystone models). The control meter (D) has a "pointer" fitted with a moving vane (E), which moves across a fixed mask (F) as the light varies, thus changing the aperture (G). The low-light indicator (H) moves into view when the vane swings past the largest opening. Film speeds are set by a resistor-contact switch (I), which modifies the photocell current. In cameras offering manual operation, the moving vane extends to a scale, and the meter is simply over-powered by hand setting.



**6. INDIRECT: HITTING THE ANVIL.** In most indirect systems the meter pointer acts as a stop, arresting the spring-driven aperture elements at the required opening. One variation of this principle is used in the Kodak Brownie Starmatic 127 (shown here) and the Kodak Automatic 35. The meter pointer (D) moves to and fro below the anvil plate (E) as the light changes. When the exposure lever (F) is depressed, the rocker arm (G) is released, and the tension spring (H) causes it to rotate around its central pivot. The upper and lower aperture members thus move up and down respectively, forming the correct aperture (I) when the upper member strikes the pointer, which is held firm by the anvil plate. (As the top edge of the upper member is slanted, the distance it rises will depend on the deflection of the pointer.) A red flag (J) on the end of the pointer projects into the viewfinder when the light is too low. A shade mechanism (K) is adjusted to cope with different film speeds. For manual operation, the manual arm (L) is moved along the anvil plate in front of the pointer, replacing it as a stop. The Starmatic has only one shutter speed: in the Kodak Automatic 35, which has two, an electric shunt modifies the photocell current to suit the second speed—so that the same intensity of light falling on the photocell will cause a different deflection of the pointer and, in consequence, an appropriately different aperture setting.

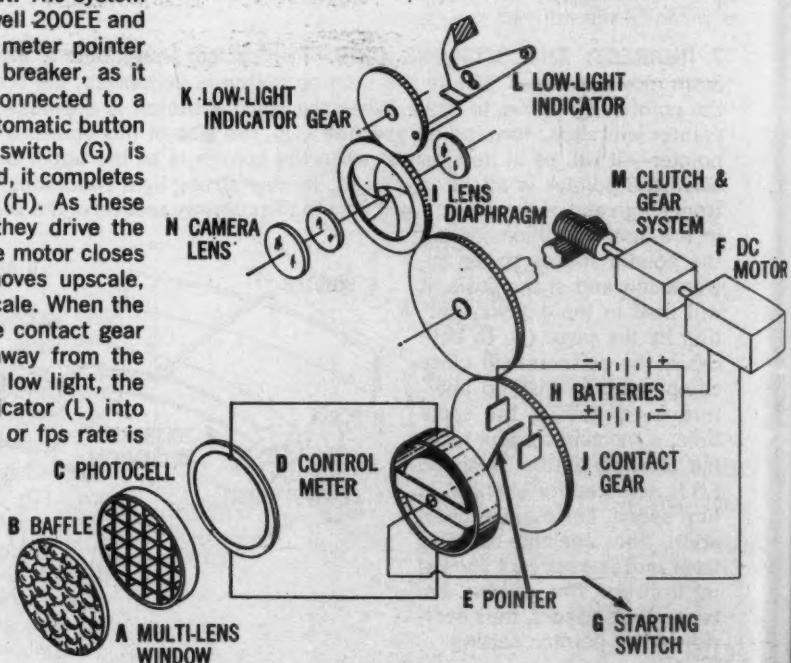
**7. INDIRECT: THE SCISSORS GRIP.** The system shown here is used in the Keystone KA-1 and KA-3 8mm movie cameras. Before the starting button is depressed, the scissors mechanism (E) is open and the pointer (F) is free to move. When the starting button is depressed, the scissors close as far as the pointer will allow, forming an aperture (G). The size of this aperture will depend on the position of the pointer—it will be at its smallest when the pointer is at the upper end of the scale (H), at its largest when the pointer is at the lower end. In over-strong light conditions, when the pointer moves to the extreme high end of the scale, it will float in the cutaway section of the scissors by the aperture. Conversely, in low-light conditions, when the pointer moves to the extreme low end of the scale, it will float in the cutaway section by the pivot (I). In both cases the scissors will close completely, so that no aperture is formed; at the same time, a mechanical link locks the starting button. A shade (J) is adjusted for changes in film speed. For manual operation, the aperture-setting lever moves a pin (not shown) in front of the pointer between the scissors, thus overriding the pointer setting.

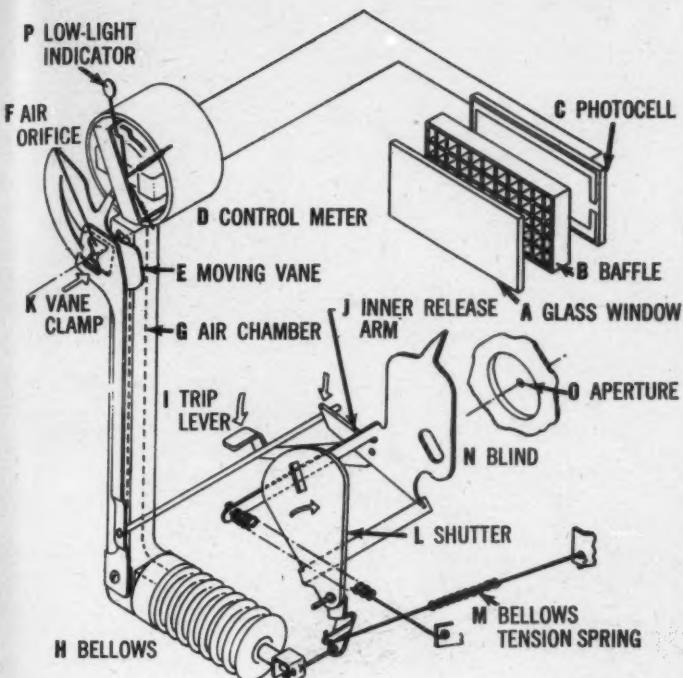




**8. INDIRECT: IT SETS THE SHUTTER TOO.** The Agfa Optima is, at present, the only camera that sets both aperture and shutter speed automatically. When the selector wheel (E) is set on automatic, depression of the adjustment key (F) releases all the tensioned mechanical members. The spring attached to the scanning feeler (G) pulls the vertical pin (H) and the horizontal slide (I) sideways. This movement releases the locking slide (J), which clamps the meter pointer (K) firmly into the position determined by the light intensity. When the scanning feeler strikes the pointer the slide (I) is stopped. Its movement has meanwhile rotated the coupling ring (L), which in turn sets the shutter mechanism (M) anywhere from 1/30 to 1/250 sec. Within this speed range, the aperture remains open at f/3.9. If the rotation continues beyond the 1/250 position, the coupling bar engages the diaphragm mechanism (N), closing the lens down to anywhere from f/3.9 to f/22—while the speed remains at 1/250. Any movement beyond this point (i.e. when the light is too low) will push the green indicator (O) out of the viewfinder and the red flag (P) in. Changes in the film-speed setting (Q) turn the meter to a new zero position. When the selector switch is set for manual operation, the shutter speed is locked at 1/30 sec.; the manual diaphragm mechanism (R) can then be set.

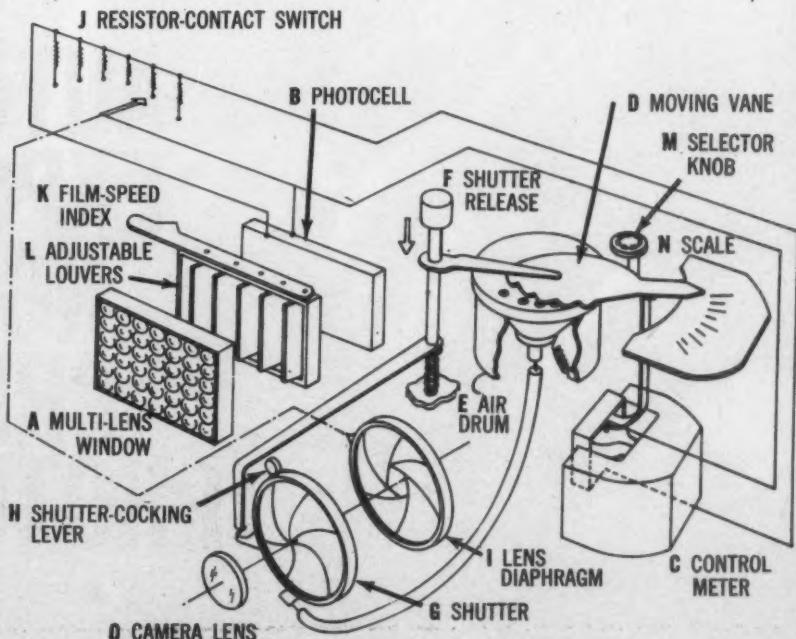
**9. INDIRECT: WITH A SERVO-MOTOR.** The system shown here is used in the Bell & Howell 200EE and 240EE 16mm movie cameras. The meter pointer (E) serves as a contact maker and breaker, as it forms part of an electrical circuit connected to a DC motor (F). When the camera's automatic button is depressed, the circuit starting switch (G) is closed; then, if the pointer is deflected, it completes the circuit via one of two batteries (H). As these batteries are of opposite polarity, they drive the motor in opposite directions—so the motor closes the diaphragm (I) if the pointer moves upscale, opens it if the pointer moves downscale. When the correct lens opening is reached, the contact gear (J) will have turned the contacts away from the pointer, thus stopping the motor. In low light, the indicator gear (K) will turn the indicator (L) into the viewfinder. When the film speed or fps rate is changed, the control meter is rotated to a new zero position. The lens diaphragm can be set manually in the conventional way: this operation slips a clutch in the gear system (M). The starting switch, of course, is not closed.





**10. INDIRECT: AIR FILLS BELLOWS.** In the Polaroid #440 Shutter, the meter (D) drives a vane (E) with a teardrop slot. As it moves with lighting changes, the size of the orifice (F) leading to the air chamber (G) and bellows (H) is altered. When the trip lever (I) is operated, one end of the inner release arm (J) presses on a bar attached to the vane clamp (K), which now holds the moving vane in position. Meanwhile, the other end of the release arm pushes against a bar connected to the shutter (L), which is thus swung over, compressing the bellows. At the end of this swing, the shutter bar trips off the end of the release arm, thus freeing the shutter and allowing the bellows tension spring (M) to swing the shutter back again. The speed of this backswing depends on the speed with which air enters the bellows, which in turn depends on the size of the orifice. Meanwhile, the depressing of the inner release arm has lowered the slot in the blind (N) into line with the fixed aperture (O), so that the backswing of the shutter now admits light onto the film. In low light conditions, the meter will turn the indicator (P) into view.

**11. INDIRECT: AIR FILLS DRUM.** In the Agfa Automatic 66, the control meter (C) has a curved pointer attached to a moving vane (D), which covers a smaller or larger number of the holes in the air drum (E) according to the intensity of the light. When the shutter release (F) is depressed, the vane is clamped firmly in position at the same time as the shutter (G) is released. The shutter is operated by a cable attached to a spring-loaded membrane in the air drum, and the speed at which the membrane drops (i.e. the shutter speed) is determined by the speed at which air enters the drum—which depends on the number of holes exposed. (After exposure, the shutter cocking lever (H) frees the vane, which can now take up a new position.) The lens diaphragm (I), which is preset by hand, is linked to a resistor (J), which modifies the photocell current—and thus the meter deflection—so as to keep the aperture/shutter speed relationship constant. The film-speed index (K) is linked to adjustable louvers (L) in front of the photocell (B). For manual operation, the selector knob (M) is turned until the vane pointer is lined up with the required speed on the scale (N).





**AUTOMATIC  
EXPOSURE?  
NOT FOR  
CREATIVE  
PHOTOGRAPHS**

**A TWELVE-PAGE SECTION**



**ELECTRONIC FLASH** (page 72) presents a unique exposure problem. Since the duration of illumination with most units is 1/500 to 1/2000 second, how can the intensity be measured? Actually, there are now available special but very expensive meters designed for use with speedlights. But these are not necessary unless you are working with complicated multiple flash setups in the field (for instance, if you want to light up Madison Square Garden to stop action at a fast moving hockey game). For most situations, the manufacturer's guide number is a good starting point. But guide numbers do vary from unit to unit; further, they do not take into account such factors as light reflected from nearby walls or other objects. To insure the best results, professionals have devised a set of procedures which can be easily practiced by any amateur. Whenever possible, they work with a standard setup. They decide on placement and distance of lights by substituting floods for the units, so that they can actually see the effect of the light on their subject. Then, before beginning to shoot, they make a test picture on Polaroid Land film to check exposure. Here, Rick Strauss worked with two banks of units diffused with cheesecloth. Nikon, 85mm Nikkor lens.

**WINDOW LIGHT** (page 73) may be diffused, but don't let that mislead you. Excessive contrast is not found in bright sunlight only, as evidenced by this photograph of a potter at work taken by Pepi Merisio. Merisio took a reflected light reading from both highlights (potter's right shoulder) and shadows (left side of potter's face). He exposed Kodak Plus-X Pan film at 1/30 and f/4—halfway between the exposures indicated. Shadow areas are very dark, with detail barely recorded; the highest of the highlights are burned out. To calculate exposure for a similar situation with an incident meter, measure light falling on the brightly lit side of the subject. Merisio was working with a Leica IIIg, 90mm Elmar lens.

**BACK-LIGHT** is almost impossible to measure accurately, and the subject-lighting contrast is too great for films to record. The best technique is to bracket exposure, shooting two stops over and two stops under the exposure indicated by taking a reading from the shaded side of the subject. In making this close-up of a back-lit hop flower, Sven-Erik Wennerlund substituted hand for flower and took a close-up reading with a Master II meter from the shaded side. "I was working with a Hasselblad 1000F, an 80mm f/2.8 Tessar, extension tubes and Adox R17 film. Since I was photographing at a 1:1 ratio, I knew the light actually reaching the film would be considerably less than that indicated by the f/stop and shutter speed. I rated the film at E.I. 500 and developed it for 3 min. in Promicrol heated to 104F. In shooting, I shaded the camera lens with my hand to prevent flare. The exposure was 1/25 second at an aperture of f/22."







**CREATIVE EXPOSURE (cont.)**

**LANDSCAPES (pages 76-77)** require sensitivity to the quality and direction of light and to atmospheric conditions as well as superb technique. Pepi Merisio lent drama and dimension to this castle by shooting in late afternoon on a hazy day to capitalize on sidelight, and by sighting through row of birches. In calculating exposure, Merisio took an overall reflected light reading with a Gossen Sixtomat. Light reflected by haze in valley caused dramatic underexposure in shadow areas. If working with an incident meter, point cell directly at the light source and expose as indicated. Leica IIIg, 50mm f/2 Summicron, Kodak Plus-X Pan, 1/125 and f/8.

**NIGHT-TIME SCENICS (below)** require some guesswork. Unless you work with one of the hyper-sensitive spot reading meters, such as the SEI or the Elwood, you probably won't get your meter's needle to flick. Sante Vittorio Malli, a specialist in night-time photography, frankly admits that he never takes light readings, relies solely on experience. Here, with Rolleiflex on a tripod, Malli exposed Gevapan 30 at f/11 and 30 seconds.

**DULL OVERCAST WEATHER ▷** presents no exposure problems in itself. Take a general reflected light or an incident reading. Expose as indicated; under-expose by one stop; or over-expose by several stops. In any case, your negative will be printable. Werner Stuhler made this montage from two negatives. The trees were photographed on an overcast day at 1/60 and f/5.6 on Adox R17 film; the birds were shot against the sun at 1/500 and f/5.6. Both exposures were based on overall reflected light readings with a Sixtomat meter. Rolleicord camera.









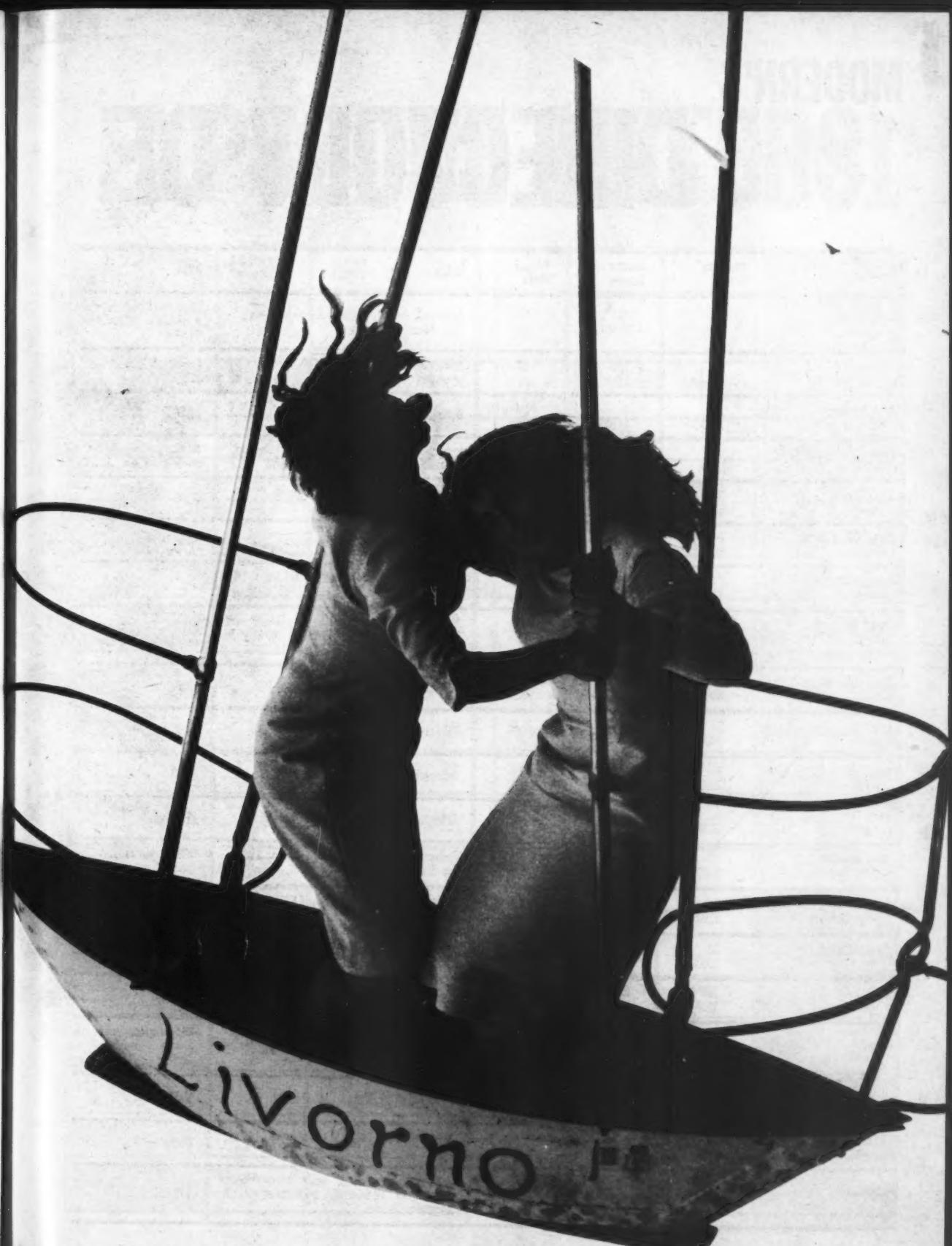


**LOW KEY** (page 80) requires, first of all, a suitable subject-lighting combination. The subject must be dark in tone or be mostly in shadow with relatively few highlights. The lighting itself, particularly for portraits, must be strongly directional. Exposure for low key is based on highlight reading only, which results in underexposure of shadow areas. To make a low-key portrait such as this of Sir Alec Guinness by Larry Fried, place subject against a dark background with illumination coming from one side. With a reflected light meter, read brightly lit side of the face and expose accordingly; or with an incident meter, point meter cell directly at light source from subject position and expose as indicated. In making this photograph, Fried used a 135mm Nikkor lens on a Nikon Reflex camera, and exposed Kodak Plus-X Pan film at 1/30 second and an aperture of f/4.

**HIGH-KEY** (page 81) requirements are the reverse of low-key: a subject light in tone, diffused lighting, and a very full exposure. In order to achieve a high-key effect, it isn't necessary to overexpose drastically, or actually to overexpose at all. In making this portrait of Edin Cassel, Hal Reiff worked with a Mamiyaflex twin-lens reflex camera and a 135mm lens, using mixed daylight and floods for illumination. He took a reading with a Norwood incident light meter, and, rating Kodak Verichrome Pan film at E.I. 64, exposed at 1/10 second and f/11, as indicated. The print was made on a higher than normal grade of paper.

◁ **SILHOUETTE SUBJECTS** are always backlit with background strongly illuminated. When John Lewis Stage photographed these children playing in a barn, he had a choice: to try and show details of expression and to overexpose background farmyard; or to base exposure on outdoor scene, rendering the children as silhouettes. He decided on the latter, took reading with a Weston Master II of the outdoor scene, stepped back, and began to shoot. He used a high shutter speed of 1/250 second to stop action, and an aperture of f/5.6 with Kodak Super XX film. Rolleiflex.

**DISTANT ACTION** pre-▷ presents two problems. The first: measuring the light reflected from your subject. Ferruccio Crovatto used the substitute method, taking reflected light reading from the palm of his hand, which was approximately the same tone as the girls' skin. The second problem is the relatively small maximum aperture of most telephotos, which, unless the level of illumination is extremely high, may place a difficult limitation on the speed of your shutter. Crovatto's solution: assigning Kodak Plus-X Pan film a higher than normal rating of E.I. 400, and processing in a powerful developer. This enabled him to shoot wide open at 1/200 sec: fast enough to stop the action and to minimize the danger of unsharpness due to camera movement. Pentacon, 150mm f/5.5 Telemegor.



Livorno

# MODERN'S 1960 DIRECTORY OF

Name	Exposure Index	Shutter Speeds	F/ Stops	Notes	Price
Accura DRA Japan	3- 3200	16- 1/1000	1.0- 32	Reflected, incident attach., Polaroid nos., LVS, booster accessory	\$9.95 w/case; booster w/incident attach., \$3.50
Agfameter West Germany	12- 800	120- 1/1000	1.4- 22	Reflected, LVS, fps 16, clip-on, booster accessory	\$16.50; w/booster, \$22.50
Agfa Lucimeter West Germany	12- 1600	8- 1/1000	1.4- 22	Reflected, incident attach., LVS	\$17.95, case, \$1.50
Alpex Japan	6- 6400	8- 1/1000	1.0- 45	Reflected, incident attach., direct reading, Polaroid nos., LVS, booster accessory	\$8.45; booster, \$3.50; price w/booster, \$11.95
Alpex Clip-on Japan	6- 6400	1- 1/1000	—	Reflected, Polaroid nos., LVS, fps 8, 16, 24, 32, 64, 128	\$9.95
Alpex Movie Meter Japan	6- 400	For movies	1.0- 45	Reflected, fps 8, 16, 24, 32, 64	\$4.95 w/neckstrap
Argus CM2 Japan	2.5- 1250	T- 1/300	1.9- 22	Reflected, couples to shutter of Argus C4, C44, C33 cameras	\$19.95; case, \$2.95
Argus L3 Matching Pointer West Germany	2.5- 1250	120- 1/1000	1.4- 22	Reflected, incident attach., fps 8, 16, 32, 64	\$17.95 w/case, incident attach., neckchain
Avigo Shoe Meter M-1 Japan	3- 3000	8- 1/1000	1.0- 32	Reflected, LVS, Polaroid nos., fps 8-32	\$8.95
Avigo M3 Japan	3- 3000	8- 1/1000	1.0- 32	Reflected, LVS, Polaroid nos., fps 8-32	\$8.95
Avigo M4 Japan	3- 3000	16- 1/1000	1.0- 32	Reflected, LVS, Polaroid nos., fps 8-64	\$6.95
Avigo M5 Japan	3- 12,800	16- 1/1200	1.0- 32	Reflected, LVS, Polaroid nos., fps 8-64	\$9.95
Bowi Alpamat West Germany	10- 2500	4- 1/1000	2- 32	Reflected, incident attach., clip-on, LVS, fps 8, 16, 24, 32, 64, 128	\$22.50 w/case, incident attach.
Bowi Automat "B" West Germany	2.5- 3200	60- 1/1000	1.4- 32	Reflected, incident attach., LVS, fps 8, 16, 24, 32, 64, 128	\$29.50 w/case, incident attach.
Bowi Automat "C" West Germany	10- 2500	4- 1/1000	2- 32	Reflected, clip-on, LVS, fps 8, 16, 24, 32, 64, 128	\$22.50 w/case
Bowi Quick West Germany	10- 3200	4 min- 1/1000	1.4- 22	Reflected, LVS, fps 8, 16, 24, 32, 64, 128	\$16.45
Bisco Japan	3- 12,800	1- 1/1000	1.4- 32	Reflected, LVS, Polaroid nos., fps 8, 16, 32, 64	\$6.95 w/inc. light attach.; booster, \$2.95
Bower Clip-on Shoe Meter Japan	6- 3200	15- 1/1000	1.0- 32	Reflected, LVS, fps 8, 16, 24, 32, 64	\$9.95
Bower Model IX Japan	6- 6400	4- 1/1000	1.0- 45	Reflected, LVS, Polaroid nos., fps 8, 16, 24, 32, 64	\$6.95
Camelux France	10 and 25	For movies	—	Reflected, for Camex movie camera only, couples to 12.5mm f/1.9 Berthiot, f/1.8 Angenieux lenses	\$39.95

# EXPOSURE METERS

Name	Exposure Index	Shutter Speeds	F/Stops	Notes	Price
Canon Japan	6-3200	8-1/1000	1.2-16	Reflected, clip-on, couples to shutter-speed dial of Canon. One model for Canon VI, other for LP	\$20 added to camera price when purchased with Canon; \$29.95, separately
Canonflex-R Japan	6-3200	8-1/1000	1.2-16	Reflected, clip-on, couples to shutter-speed dial of Canonflex	\$20 when purchased with Canonflex; \$29.95, separately
Capital Japan	3-1600	8-1/1000	1.0-32	Reflected, clip-on, LVS, fps 8, 16, 24, 32	\$8.45 w/case; w/case and shoe, \$8.95
Belair 5B USA	.3-200	60-1/1000	1.0-32	Reflected	\$15.95 w/case
Belair DRX Direct Reading USA	10-16	For movies	1.9-22	Reflected, clip-on, set for 16 fps	\$5.95
Bellzlux Japan	10-200	2-1/1500	1.0-32	Reflected, LVS	\$4.95 w/case
Dual Professional Lifetime USA	.08-800	5-1/600	1.0-45	Reflected, incident attach.	\$29.95 w/incident attach.; case, \$2.25
Elwood Fotometer USA	.2-6400	8-1/1000	1.0-45	Reflected, Polaroid nos., LVS, fps 16, 32, 64, booster, reads 3° angle of light, also reads in foot lamberts, powered by mercury batteries	\$97.50; case, \$15
Etalon Exomat Japan	6-3200	1/100-1/1000	1.0-32	Reflected, Polaroid nos., LVS	\$11.95 w/case
Ever Japan	3-12,800	16-1/1000	1.0-32	Reflected, Polaroid nos., LVS, fps 8, 16, 24, 32, 64, booster accessory	\$9.95 w/case, booster
Exakta Exposure Meter East Germany	2-1000	12-1/1000	2-22	Reflected, incident attach., clip-on, built-in booster, incorporated in Exakta Penta Prism finder housing	\$85 w/Penta Prism, rangefinder insert, incident attach.
Exomat Japan	3-3200	100-1/1000	1.4-32	Reflected, LVS, fps 8, 16, 32, 64	\$11.95 w/case
Exoprite LVS Japan	10-200	—	—	Reflected, reads in EVS nos., clip-on	\$6.95; case, \$1
Exoprite Movie Japan	2-1000	For movies	1.4-22	Reflected, clip-on, 16 fps	\$5.95; case, \$1
Exoprite Polaroid Japan	70-1000	—	—	Reflected, clip-on, reads in Polaroid/EVS nos.	\$6.95; case, \$1
G.E. Golden Crown PR-3 USA	.1-20,000	120-1/32,000	1.0-45	Reflected, incident attach., Polaroid nos., LVS, booster accessory, fps 8, 16, 24, 32, 64; 128	\$34.50
G.E. Maset II USA	10-400	1-1/1000	1.9-32	Reflected, direct reading, LVS, fps 16, 24, 48	\$9.95; case, \$1.39
Gessen Pilot West Germany	60-1/1000	6-6400	1.4-22	Reflected, LVS, fps 16, weighs 1½ oz.	\$15.95; case, \$1.95
Hasselblad Exposure Meter Knob West Germany	6-1600	—	—	Reflected, incident attach., clip-on, reads LVS only, substitutes for regular film/shutter wind knob of Hasselblad 500C	\$27.75 w/incident attach.

(MORE METERS LISTED ON PAGE 110)

For years, advanced and professional photographers have claimed that some color films allow you to make exposure mistakes while others do not; that superfast color films have more exposure latitude than slow

# COLOR LATITUDE

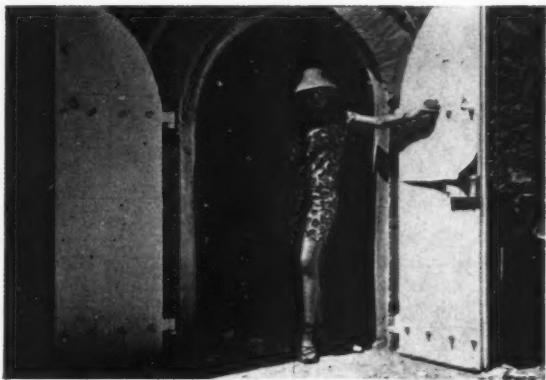
color films; that some color films should be used only under even, low contrast light, while others are great for brilliant contrasty illumination. Are these myths? Is it all nonsense? Or is it basic photographic truth learned through experience? We wanted to know. Now, for the first time, MODERN PHOTOGRAPHY'S editors present a complete analysis of color transparency films and their exposure latitude based on carefully controlled tests. Technical research and all photographs made by Associate Editor Edward Meyers.

MOST AMATEURS starting out in color photography base their choice of film on one criterion alone—color. The film with the brightest hues—i.e., deepest saturation—is generally the preferred, and the photographer seldom thinks of any other properties. As he progresses, however, he learns that there are many picture situations under extremely low-light levels. The bright sharp film he has been using just won't register a proper exposure. He tries a Super or High Speed color film and finds the color properties are slightly more pastel, but he gets his picture and that's what counts.

Later he learns that these faster films supposedly have another property. Someone tells him—a knowledgeable amateur or professional—that these fast films give him an extra advantage. The slow films, he realizes, must be exposed right on the nose. A slight miscalculation, a bit of under- or overexposure, and the picture is ruined. Not so with the faster films, the expert insists. If you make a slight mistake in exposure, you'll never see the difference because *the faster films have greater exposure latitude*.

This comes as a great revelation to our photographer. From this point on he will constantly be torn between choosing two kinds of color film. On the one hand, there's a slow-speed film, able to produce more saturated colors. On the other hand, there's a faster film, unable to yield such saturated colors, but (he thinks) tolerant of slight errors of exposure.

To the average advanced amateur and professional the term color latitude has a greater meaning. He knows that in extremely brightly lit subjects, where there is a tremendous range of lighting between highlights and shadows, he quite often has to sacrifice one end of the scale or the other. If he exposes his color film for the shadow areas, his highlights—bright dresses, light-colored buildings—will have no color or detail. If he exposes for the highlights, shadow areas will appear as dark pits. If he compromises and exposes for the middle tones (makes his reading with an incident light meter, or a reflected light meter—reading an 18 percent reflectance gray card), he may lose both (*Continued on page 91*)



35MM KODACHROME: Often considered to be contrasty, lacking ability to hold detail in extreme contrast scenes. We found it retains greater detail range than expected.



35MM EKTACHROME: Thought to retain much highlight and shadow details in scenes with extreme brightness range. We found it does not yield the expected detail range.

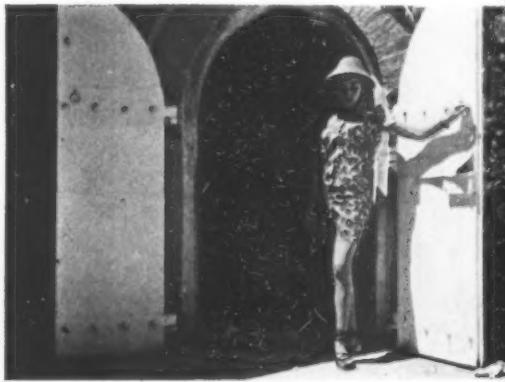


35MM HIGH SPEED EKTACHROME: Sometimes thought to produce moderate range of details in extreme contrast scenes. We found that it comes up to expectations.



35MM ANSCOCHROME: Often said to produce the greatest range of details in scenes with extreme brightness range. We found it does produce the greatest range of details.

DO SOME NORMALLY EXPOSED COLOR FILMS HAVE MORE EXPOSURE LATITUDE THAN OTHERS? MODERN TESTED NINE, FOUND THAT THEY DIFFERED RADICALLY IN ABILITY TO YIELD DETAIL RANGE.



35MM SUPER ANSCOCHROME: Known to be a contrasty film and thought to produce great range of details in contrasty scene. We found it produces only fair range of details.



EKTACHROME ROLL FILM: Often thought to retain much high-light and shadow details in extreme brightness range scenes. We found it retains the expected detail range.



EKTACHROME PROFESSIONAL ROLL FILM: Thought to produce a great range of details in scenes with extreme brightness range. We found it produces fair detail range.



ANSCOCHROME ROLL FILM: Thought to produce the greatest range of details in scenes with extreme brightness range. We found it does produce greatest range of details.



35MM HIGH SPEED EKTACHROME: Sometimes thought to produce moderate range of details in extreme contrast scenes. We found that it comes up to expectation.



35MM SUPER ANSCOCHROME: Known to be a contrasty film and thought to produce great range of details in contrasty scene. We found it produces only fair range of details.



ANSCOCHROME ROLL FILM: Thought to produce the greatest range of details in scenes with extreme brightness range. We found it does produce greatest range of details.

The nine transparencies reproduced below and to the left represent the nine exposures, one from each color film, which MODERN's experts termed "correct." All were exposed at approximately the manufacturer's recommended exposure index. A Weston Master III exposure meter was used. The calculations were based on a reflected light exposure reading from a Kodak Gray card of 18 percent reflectance held in the same light as the subject. An incident meter would have delivered the same reading. In examining the set of photographs, discount the differences in color rendition: they are not part of the story. While it's quite evident that each film did render the scenes somewhat differently, no true conclusions can be drawn from it since we were shooting in only one outdoor lighting situation. Another day, another type of lighting, and color rendition would be markedly different. However, the actual latitude of each film—the ability to register detail in both highlights and shadow—can actually be seen by comparison. To trace shadow detail, examine the detail in the steps within the doorway—also the detail in the fieldstone within the shadow area. For highlight detail analyze the bright portion of the girl's knee, the detail in the white doors and dirt foreground. Obviously the latitude difference is more pronounced in the shadow area. You have probably been told that latitude of color film increases with actual film speed—that high-speed color films always have more latitude than the slow. Our tests show clearly that this is not so. Each film must be judged individually on its latitude properties without regard to its relative speed.



SUPER ANSCOCHROME ROLL FILM: Known to be contrasty, thought to produce great detail range in contrasty scenes. We found that it produces fair range of details.





**WHICH OF THE NINE TRANSPARENCY COLOR FILMS HAVE THE GREATEST EXPOSURE LATITUDE? COMPARE THEM FOR YOURSELF.**

**2 stops over\***

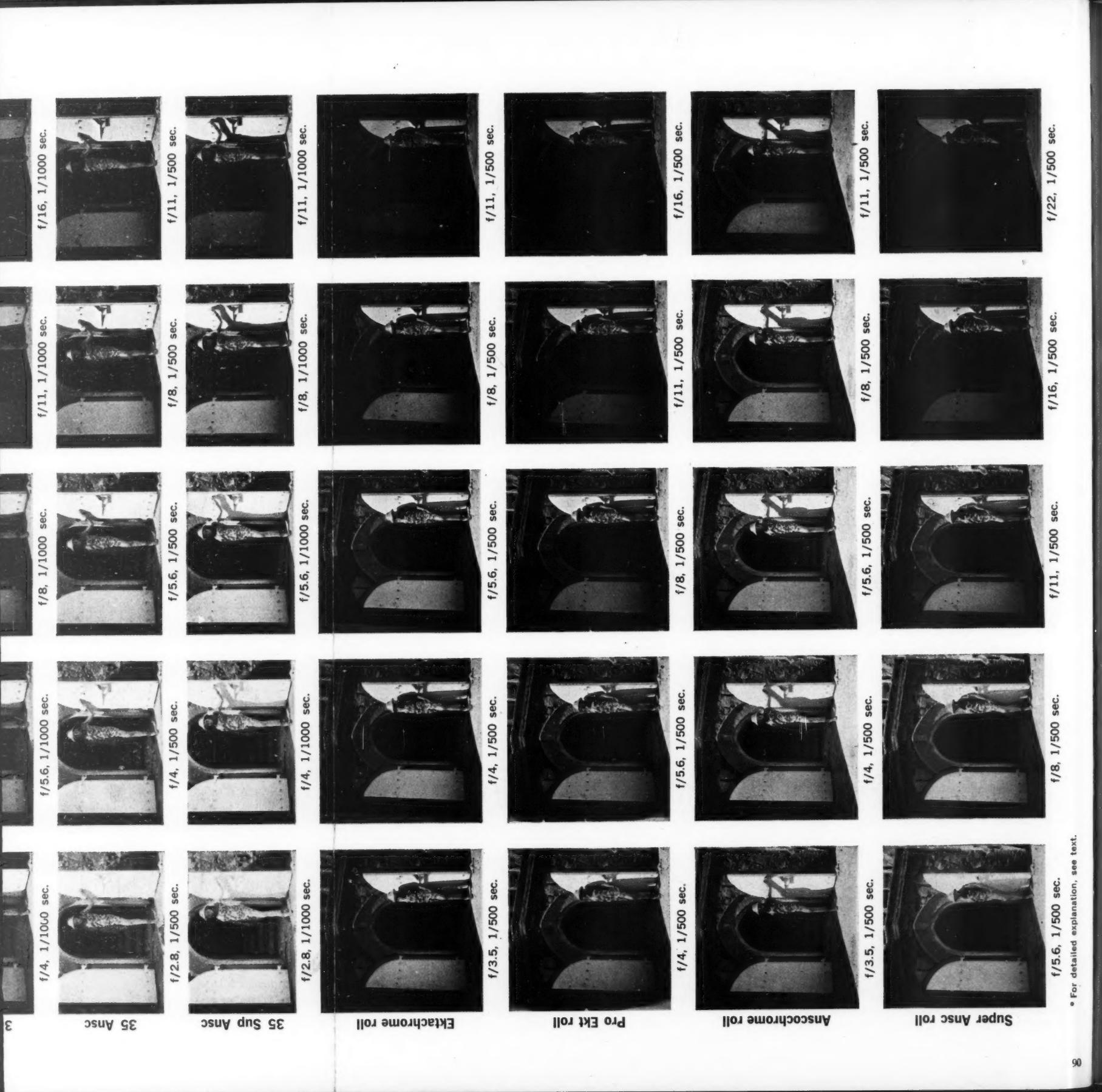
**1 stop over\***

**Normal exposure\***

**1 stop under\***

**2 stops under\***

<b>35 Kodachrome</b> $f/2, 1/250 \text{ sec.}$	<b>35 Ektar</b> $f/2.8, 1/250 \text{ sec.}$	<b>35 Ekt</b> $f/4, 1/500 \text{ sec.}$	<b>35 HS Ekt</b> $f/4, 1/500 \text{ sec.}$	<b>35 Ansco</b> $f/4, 1/1000 \text{ sec.}$
<b>35 Sup Ansco</b> $f/2.8, 1/500 \text{ sec.}$	<b>35 Sup Ansco</b> $f/4, 1/1000 \text{ sec.}$	<b>35 Sup Ansco</b> $f/5.6, 1/1000 \text{ sec.}$	<b>35 Sup Ansco</b> $f/8, 1/1000 \text{ sec.}$	<b>35 Sup Ansco</b> $f/11, 1/1000 \text{ sec.}$
<b>35 Sup Ansco</b> $f/2.8, 1/1000 \text{ sec.}$	<b>35 Sup Ansco</b> $f/4, 1/1000 \text{ sec.}$	<b>35 Sup Ansco</b> $f/5.6, 1/1000 \text{ sec.}$	<b>35 Sup Ansco</b> $f/8, 1/1000 \text{ sec.}$	<b>35 Sup Ansco</b> $f/11, 1/1000 \text{ sec.}$
<b>35 Sup Ansco</b> $f/11, 1/1000 \text{ sec.}$	<b>35 Sup Ansco</b> $f/11, 1/1000 \text{ sec.}$	<b>35 Sup Ansco</b> $f/16, 1/1000 \text{ sec.}$	<b>35 Sup Ansco</b> $f/11, 1/500 \text{ sec.}$	<b>35 Sup Ansco</b> $f/8, 1/250 \text{ sec.}$
<b>35 Sup Ansco</b> $f/11, 1/500 \text{ sec.}$	<b>35 Sup Ansco</b> $f/11, 1/250 \text{ sec.}$	<b>35 Sup Ansco</b> $f/8, 1/250 \text{ sec.}$	<b>35 Sup Ansco</b> $f/5.6, 1/250 \text{ sec.}$	<b>35 Sup Ansco</b> $f/4, 1/250 \text{ sec.}$
<b>35 Sup Ansco</b> $f/8, 1/250 \text{ sec.}$	<b>35 Sup Ansco</b> $f/11, 1/250 \text{ sec.}$	<b>35 Sup Ansco</b> $f/11, 1/250 \text{ sec.}$	<b>35 Sup Ansco</b> $f/11, 1/250 \text{ sec.}$	<b>35 Sup Ansco</b> $f/11, 1/250 \text{ sec.}$



\* For detailed explanation, see text.

#### COLOR LATITUDE (cont.)

highlight and shadows if the brightness range is great enough. Therefore he turns to certain color films which he thinks have greater exposure latitudes—films which can stretch out and delineate both highlight and shadows, compressing them into a narrower range that will appear as detail on the finished transparency. The talk among photographers is quite often: "Don't use color film X in the Caribbean. Try color film Y. It has far greater latitude." As a result, an entire area of pseudo-photographic science has been built up around various color films and their respective latitude-capturing abilities. To set the record straight, MODERN undertook a series of controlled experiments under extreme contrast, extreme brightness range conditions using all the popular brands of color film available which yield transparencies. It would be unfair to include negative materials, \*which can be exposure compensated when prints are made.

Although the proper method of making the tests would actually be to plan an indoor set-up with test charts and patterns under a controlled indoor tungsten illumination, it's our contention that no photographer in his right mind would be interested in shooting such a subject. We therefore adopted what we felt was a more useful and practical test procedure, if slightly less scientific. It's outlined completely in the box, *opposite*, and we urge you to read it completely before making any comparative judgments concerning the results on the color pages.

We feel our test results prove rather conclusively that color film latitude has no direct correlation with exposure index (film sensitivity). It's equally obvious that some color films definitely have more latitude than others—however, this latitude is not evenly distributed from the middle tonal range toward the over- and the underexposure areas. If you look closely at the normally exposed pictures on *pages 87 and 88 (inside fold-out)*, you'll see that shadow detail on the steps disappears rather quickly even with the films having the greatest film latitude, while highlight detail on the girl's knee, the ground, the door is quite good.

These normally exposed shots show the detail you can expect from each properly exposed film. What happens when exposure is slightly under or over? In the chart, *pages 89 and 90*, the normally exposed shots are in the middle column with slight under- and over-exposed pictures flanking. The over- and underexposed pictures represent one and two stops (approx.) away from what we felt were the proper exposures. We think the pictures speak for themselves. We are not comparing color rendition. While a few of the films obviously tend to be off-color in this particular shooting situation, no conclusions can be drawn since the rendition could be quite different given different lighting conditions. We are judging film exposure latitude only.

Finally let us caution you against choosing your color film solely on a basis of what you see here. While we feel that color film exposure latitude is an important consideration, color rendition, speed, graininess remain prime considerations which still carry as much weight as ever.—E.M. and H.K.

#### HOW THESE COLOR TESTS WERE MADE

**PLACE:** The color film tests were made in St. Thomas, Virgin Islands, during the winter, when the early afternoon sunlight approximates the intensity and color of light typical of many areas in the U. S. during the summer.

**EQUIPMENT:** Two M3 Leicas with matched 50mm f/2 Summicron lenses and shutter speeds. Rolleiflex with 75mm f/3.5 Xenar lens. Two Weston Master III meters, Quick-Set Champ tripod.

**FILMS:** Nine transparency films were purchased at random from six photo shops in New York City to insure that we tested films anyone could buy.

**EXPOSURE:** Normal exposure was determined by a reflected light reading off an 18 percent reflectance gray card placed in front of the subject. Reading on the Weston was 400 candles per square foot. The brightest highlight was about 800 to 1600 candles per square foot and deepest shadow 25 to 50 candles per square foot. Each exposure index used was exactly that recommended by the particular film manufacturer. Since the Rolleiflex had a maximum aperture of f/3.5, when we exposed on the overexposure side with Ektachrome and Anscochrome, the maximum overexposure was 1½ stops instead of 2. In the cases where the individual film's exposure index called for a normal exposure of f/4.5 (Ektachrome and Anscochrome 35mm and roll), f/6.3 (Ektachrome Professional roll) and f/9 (Super Anscochrome roll), these f-numbers were used. However, for the sake of simplification, the transparency chosen as the "normal" for these films was exposed at the nearest full f-number which visually appeared to be best. Oddly enough, for all except the 35mm Super Anscochrome, the "normal" exposure chosen was one-half stop smaller opening. With the Super Anscochrome, it was one-half stop larger opening (possibly the result of the particular film emulsion and its reaction to the processing).

Before and after exposure, all films were kept in an insulated refrigerator bag to prevent deterioration of the film because of heat and humidity.

**PROCESSING:** Ansco films were processed by Ansco and Kodak films by Kodak.

# 9 EXPOSURES 9 PICTURES

Thank God for the unpredictability of the weather and the availability of various films and developers. With more and more automatic devices usurping the free will of the photographer to do as he pleases, there are still some things over which the electric eye has no control—yet. Unfortunately, few of us make the most of them. We tend to take a photograph with one film at one exposure at a specific time of day under a certain lighting condition and then file the subject away in our minds as having been "done." To redo or continue doing seldom occurs to us. When we first saw Ernest Satow's silhouette pictorial of a river view near his home we were intrigued by the obvious possibilities that the scene held if handled in different lighting conditions using varying controls over the photographic process itself.

Satow is very much an individualist as far as films and developers are concerned. He handles them very much like musical instruments, employing only those he feels will hit the right key. For pictorials he uses two films. One is Adox Dokupan, an extremely fine-grained film of relatively high contrast, which can be softened in contrast by development in Tetenal Neofin Blue. He exposes Dokupan at an index of 16 and develops it at 68° for 18 minutes in Neofin Blue (30cc of developer diluted in 1000cc of water). Satow points out that the index of the film is certainly high enough for most outdoor work and when developed properly in Neofin Blue, results can border on the fantastic in both total range and lack of graininess. When Satow wishes more film speed he switches to Adox KB17 (E.I. 80) which has good graininess qualities, if not as fine as Dokupan, and greater exposure latitude. He points out that, unlike Dokupan, which

should be developed only in Neofin Blue, there are many excellent developers for Adox KB17. He, however, uses FR X-22 diluted 1:15, which he feels gives him plenty of snap and brilliance. He develops for 9 minutes when he wants a peppy but slightly soft negative and for 10 minutes for slightly more contrasty and dramatic negatives. Development beyond that, he says, will produce some blocking up of highlight details and he doesn't recommend it. Satow uses a Weston Master III exposure meter, generally reads the light falling on the principal subject matter which he wants to highlight. He sometimes alters this reading slightly to get varying effects, as you'll see.

The nine pictures of the series as printed at right and on the next two pages should be an object lesson for all photographers who talk in terms of "correct" exposure. While the term "correct" may be perfectly satisfactory for a flat, evenly lit day in which all parts of the subject receive approximately the same amount of illumination, there is no such thing as one "correct" exposure for an unevenly lit scene. The "correct" exposure becomes, instead, the proper exposure for bringing out in the scene the detail and material you wish to emphasize.

Many photographers have been rather puzzled as to exactly how much shadow and how much highlight detail will appear in the final negative. Basically, if you use a reflecting exposure meter and take a middle tone or grey card reading of a scene such as the bridge, highlight detail four lens openings greater than the exposure for this middle tone reading, and shadow detail four lens openings smaller, will register on the negative. If more shadow detail is wanted, obviously you had better increase your exposure, possibly sacrificing highlight detail.—H.K.



#### AFTERNOON SILHOUETTE:

Late afternoon's an excellent time for controlling a silhouette since you can achieve full silhouette or still get some detail by increasing exposure. Satow exposed for water but increased exposure half lens opening to make easier-to-print negative. Leica M3, 50mm Summicron lens. 1/60 sec. at f/11, Dokupan.



#### NIGHT SILHOUETTE 1:

When you're shooting at night and your meter won't read at all, you trust to experience and bracket your exposures for insurance. Shifting to Adox KB17 for more speed than above, Satow exposed this shot for 1 sec. at f/2 with a 35mm Summicron on his Leica M2. Development was 10 minutes for peppy negative.



#### NIGHT SILHOUETTE 2:

Here's the advantage of bracketing exposures. Satow exposed for 10 seconds at f/4, registered far shore in better focus, picked up lighting along shoreline, produced more interesting brightness around tunnel lamps, got more detail in pavement. KB17 as above. Same camera and lens. Same development too.



**SUNSET:** Satow waited until sun hid behind lamp, then exposed for brightness value of sunlight using Adox KB17 in his Leica M2 with 35mm Summicron lens. Exposure was 1/125 sec. at f/8. He cut contrast of scene slightly by developing for 9 instead of 10 minutes.



**SUNLIT MIDDAY:** With light from side, Satow read meter for central figures and distant shore, shot at 1/60 sec., f/6.3 on Dokupan with Leica M3, 50mm Summicron lens.



**CLOUDY MIDDAY.** If you have a scene inherently contrasty in nature with great brightness range, you can get the best compromise rendition of all areas by waiting for a sunless day when differences are not as greatly accented. Satow exposed generously,  $\frac{1}{8}$  sec. at f/11, for underpass to be sure of detail. Film was KB17 developed for 10 minutes to get peppier negative. Camera was Leica M3. Lens, 50mm Summicron.



**HAZY MIDDAY 1:** Exposing for foreground tunnel facing, background ship and shore, Satow used Leica M3, 35mm Summicron, Adox Dokupan and an exposure of 1/60 sec., f/3.5. Note silhouette of figures within tunnel.



**HAZY MIDDAY 2:** By exposing more generously, achieving a compromise between tunnel facing and figures walking, Satow gets quite a different picture than that above. Same camera, lens, film, development but 1/30 sec. at f/2. Note greater detail in roadway but blockage of distant highlight scene. Dodging during enlargement would help background slightly but it would never equal Hazy Midday 1.



**HAZY MIDDAY 3:** Satow goes all the way to register background, underexposes foreground but gives distant shore proper exposure of 1/60 sec., f/8 using same film, camera, lens, and development as above. Result? No tunnel foreground at all but a good workable background and silhouette middle ground. All goes to prove that human eye and brain are still superior to the electronic. For how long, though, nobody knows.

# THE SURE WAY TO FLASH EXPO- SURE

HERE ARE 12 DIFFERENT  
PHOTOS YOU CAN TAKE  
WITH A SINGLE FLASHBULB



Side, high: Produces good three-quarter lighting. Turn subject toward flash to avoid large shadow areas.



Below: Strong shadows and good highlights result in interesting dramatic effect. Light slightly at side.



Point at ceiling: Provides fairly well-distributed light which may cause some slight shadows under eyes.



Left, off wall: Gives good highlight for hair, soft skin tones, fills in shadows somewhat. Whites are less harsh.



Left, slightly high: Soft, directional quality of illumination offers well-filled shadows, interesting hair light.



Side, front, with reflector: White board, opposite lamp near camera, eliminates practically all shadows.



High, behind: Soft facial shadow shows good detail because of wall reflections in front of subject.



Left, with screen in front of reflector: Acetate screen (from art stores) softens light. Add one lens opening.



Left, face three-quarters: Eliminates most of facial shadows, darkens hair, adds light to eyes.



Point at floor: Results in dramatic contrast, good facial modeling, and some shadow detail.



Behind, with reflector: Shadows filled by light from behind subject reflected by white board in front.



Corner, high, with reflector: Creates high-key effect which can be accentuated by high contrast printing paper.

#### START WITH DIRECT FLASH:

On-camera flash, however, often means washed out skin tones, poor modeling for features, and annoying background shadows. Instead, try off-camera flash using a long flash connecting cord. Facial shadows can be controlled by having subject turn further away from or toward direction of flash, as in photos left. Getting the right f-number is almost automatic: Divide distance from subject to flash gun (not camera) into guide number (on flashbulb carton) for the film you are using.

#### NOW TRY BOUNCE FLASH:

Using swivel-mounted flash on camera, or off-camera flash, bounce flash off light-colored walls, ceilings, or floor so that it reflects onto subject, providing good light distribution. For exposure, add distance from flash to reflecting surface to subject. Divide into guide number. For average rooms open lens one f-number if light bounces from ceiling, floor, or a wall at 45°. If flash is at subject's side, bouncing straight from wall, open lens two f-numbers. For corner bounce open three f-numbers.

#### THEN USE BARE BULB:

With fold-fan flash units, leave reflector collapsed. Some older flash guns have removable reflectors. Bare bulb combines best of two possible worlds—direct and bounce flash—in one lamp. It permits variety of effects from high key to high contrast as at left. Bare bulb can be combined with reflecting surface for better control. It requires wide apertures because of multi-directional light. Divide distance from lamp to subject into guide number, open up one f-number.



# CAPITAL CAPITAL SHOW

TAKE A CONVENTION with 7,000 delegates from 80 countries, ranging in age from high school students to college presidents. Divide them into five main groups, subdivide them into countless smaller working groups, and put each working group into different hotel rooms scattered over Washington, D. C. How would you dramatize the convention's theme to such a diverse group? What medium would you use to give a sense of unity to the project?

When the White House Conference Group sponsored the recent Golden Anniversary Conference on Children and Youth, they chose the international language—photography—as the best solution to the problem. They asked Eastman Kodak for technical assistance in preparing an exhibition of pictures to help the delegates visualize the problems confronting the conference.

More than 10,000 pictures were looked at. Over 300,

representing 110 photographers, were chosen for an exhibit called "These Are Our Children," displayed in the Shoreham Hotel's West Ballroom.

Organized into 12 sections, the photographs portrayed aspects of childhood from birth to young adulthood, depicting such themes as individuality, discovery, conflict. Well-organized and well-paced, sporting humor, action, gaiety, the show attracted over 12,000 onlookers throughout the week of the conference—a record that prompted the sponsoring group to take the show on the road. It has since been seen in Chicago, Minneapolis, Philadelphia, Atlantic City, Rochester and New York. Next year it is scheduled for Paris and the World Congress of Mental Health.

What kind of photographs went into this remarkable show? Some are old, some new, some have appeared in MODERN before. Herewith, a small sampling.—D.L.M.



Opp. page: Amateur photographer Bernise Clark photographed child amid kitchen mysteries.

◀ A mother and child, seen by professional free-lance photographer Ken Heyman.

Pop leads family gardening safari, by professional free-lance photographer George Zimbel. ▽





# MONTHLY CONTEST

## Variety in the open air

THE STARK CONTRAST of blazing sunlight and black shadow isn't the only photographic situation to look for in the summer months. Open shade, and the more subdued light of morning and evening, offer a wide range of possibilities. In fact, the advantages of summer do not lie in taking more of the same kind of scenes you can shoot quite conveniently in the other seasons. Now you can take your camera into your backyard, or into parks and streets, in the evening; and in the daytime, you can comfortably take scenes in enclosed areas that would demand a wide opening or a slow shutter speed at other times of the year. Also, you can pick a slower, finer-grained film for general use, thereby improving the quality of your prints. So make the most of summer, and round up those shots you noticed during the winter but couldn't take or didn't have enough daylight leisure for. Here are four pictures that suggest the outdoors but have not been battered black and white by the midday sun.

Anyone may enter any number of black-and-white prints in MODERN's "Monthly Contest." Pictures must be 4 x 5 or larger. Polaroid prints may be submitted in original size. Your name, address, and all technical data must appear on the back of each print. No entry blanks are required. *Please enclose a stamped (first-class postage), self-addressed envelope if you want us to return pictures we're unable to use.* Send them to Columns Editor, MODERN PHOTOGRAPHY, 33 W. 60 St., New York 23, N. Y.



**SLANTING SUN** throws llamas' heads into relief. Herbert Bassman, Riverside, Ill., used 3 1/4 x 4 1/4 Graflex Super D with 152mm f/4.5 Ektar lens; 1/60, f/22 on Eastman Super Pancho-Press Type B.



**Send Your Best Shots**

**To MODERN . . . Win \$25!**

◀ **TWILIGHT EFFECT** silhouettes trees but shows middle tones of clouds. Evelyn Seitz, New York City, used a Miranda A with a 50mm f/1.9 Soligor lens, exposed at f/5.6 and 1/250 sec. on Ilford Pan F.

▽ **OVERTCAST DAY** need not prevent an airy effect. Morton Katz, Baltimore, Md., panned during slowish exposure to create blurred, high-key background. He used a Praktina FX with 58mm f/2 Biotar lens, exposed at f/11 and 1/10 sec. on Kodak Plus-X.



◀ **OPEN SHADE** accounted for the soft tones of this informal portrait. George Apteker, Bronx, N. Y., used a Nikon S2 with 50mm f/1.4 Nikkor lens, and exposed at f/4 and 1/250 sec. on Kodak Plus-X Pan.

# MODERN TESTS

NEWEST CAMERAS • LATEST FILMS • IMPORTANT ACCESSORIES

MODERN PHOTOGRAPHY'S exclusive monthly equipment report section devoted to informative, unbiased field tests of equipment submitted to and passed as acceptable by our technical department.

## AGFAFLEX V HAS 55MM F/2 LENS



**Manufacturer's Specifications:** AgfaFlex V 35mm single-lens reflex camera. Lens: 55mm f/2 Color Solagon with semi-automatic diaphragm in interchangeable mount. Shutter: Prontor with speeds from 1 to 1/300 sec., B, MX sync., self timer. Other features: Built-in coupled exposure meter; single-stroke film advance; interchangeable eye- and waist-level finders. Price: \$198; waist-level finder, \$7.50; case, \$11. Importer: Agfa Inc., 516 W. 34th St., New York 1, N.Y.

If you like the heft and feel of a comparatively heavy and solidly built single-lens reflex, here's your style of camera—the AgfaFlex V. Resisting the impulse toward whittled down, light-weight, sports car constructed cameras, Agfa cuts no manufacturing corners. Like some earlier models in

the series, Model V has a leaf-type Prontor shutter (with LVS coupling) and built-in coupled meter. It also features lens interchangeability and is the only leaf-shutter single-lens reflex having interchangeable eye- and waist-level finders.

There's another point of departure on the AgfaFlex V—instead of the traditional 50mm or shorter focal-length lens used on other leaf-shutter single-lens reflexes, the V has a 55mm Color Solagon, placing it more in line with the optical equipment mounted on the focal-plane shutter reflexes. The longer focal length plus the eye-level prism produces a near life-size viewing image on the finely ground, non-Fresnel-type glass which allows full focusing right to the corners of the picture area.

The overall view is clear and bright. For those who prefer it and as an extra help, there's a split-image rangefinder of the traditional eye-level reflex type, centrally located. While we preferred the ground-glass focusing for nearly all shots under all conditions with the 55mm normal lens, the greater depth of field and smaller maximum aperture of the wide-angle obviously would make the rangefinder a nice asset when that lens is used.

The needle for the coupled exposure meter is located in the top of the camera housing. By turning the aperture ring after you've set the shutter speed, you can center the needle and you're ready to shoot.

The film advance lever is in a rather unusual place—about an inch from the top of the camera, lying flush against the back and close to the eyepiece—and can be awkward to grasp.

Once you've set the lens and shutter, you can change the bayonet-mounted lenses without disturbing either setting—unless you accidentally hit one of the two lugs on the aperture ring. When the shutter is set

at 1/15 sec. one of the protruding lugs on the ring covers the lens release button, so you have to move it when changing lenses.

We found the meter accurate in normal shooting conditions down to all but low-light situations. At E.I. 400 the limit of accuracy was a setting of f/2 at 1/30 sec.

In tests of the three lenses we had, the 55mm prime lens showed little fall-off in sharpness at the corners when wide open at f/2. At f/5.6 it was excellent with almost no fall-off. Overall sharpness decreased slightly at the smaller apertures. Both accessory lenses, the 35mm f/3.4 Color Ambion (\$65) and the 90mm f/3.4 Color Telinear (\$72) were good wide open, falling off a little in sharpness at the corners. Best apertures were f/8 for the telephoto and from f/5.6 to f/8 for the wide-angle, where there was almost no fall-off. At the smaller apertures there was a slight decrease in overall sharpness.

This camera has a manual-setting, subtractive frame counter placed at the bottom rear center of the camera back. If you are shooting with the case on, you can't see the counter if the front flap is dangling. But if you detach the flap, you'll have no trouble. —D.L.M.

## COMPLETE CONTAREX SYSTEM INTRODUCED



**Manufacturer's Specifications:** Contarex 35mm single-lens eye-level reflex. Lens: 50mm f/2 Zeiss Planar. Shutter: Focal-plane with speeds from 1 to 1/1000 sec. Viewing: Eye-level prism reflex with central split-image rangefinder, ground-glass collar, brilliant non-focusing frame. Other features: Dual-range exposure meter coupled to shutter, aperture controls, instant-return mirror, automatic diaphragm, bayonet lens mount, automatic exposure compensation, rapid wind, rewind levers. Price: \$450. Importer: Carl Zeiss Inc., 485 Fifth Ave., New York 17, N.Y.

We opened the luxurious plush-lined leather presentation case and

our eyes became glazed. Therein gleamed the satin chrome and polished leather of not just a Contarex camera but the entire Contarex system. Seldom, in our recollection, has a major manufacturer introduced a new focal-plane shutter camera plus all the accessory lenses, bellows units, filters, etc., in one fell swoop. This too marked another milestone—the first completely new major 35mm interchangeable lens camera from Zeiss since the Contax II was introduced in 1936. We closed the case to shut out the glitter, extracting just the Contarex. To compare it with other cameras would be nearly impossible. It is simply in its own class. For a 35mm camera it is undeniably massive and heavy but finished and machined to a degree shared by only two or three other cameras—if that many.

Looking through the non-interchangeable prism finder, you're aware of the most brilliant viewing image of any single-lens reflex today. It has the same non-focusing Fresnel system used on the Contaflex cameras. The focusing area is centrally located—a good sized split-image rangefinder quickly distinguishes what is sharp and what unsharp when aimed at linear subjects. If a subject has no lines which the rangefinder can split, you focus using the outer ground-glass collar. The ground glass has a light-dispersing grid which further breaks up the subject when the lens is not focused properly. As a result, sharp focus can be reached with certainty.

The movement of the double helical focusing mount (finished in satin chrome and engraved with black foot-age markings) of the Planar lens is incredibly smooth in operation. It's knurled, has two lugs which act as finger grips, and focuses as close as 12 in. At any given aperture, except wide open at f/2, the lens automatically opens slightly to compensate and maintain proper exposure when focusing at close distances. It's uncanny to watch the diaphragm blades widen when you focus.

The Contarex has a rapid-return mirror. The diaphragm closes automatically just before exposure and re-opens when you wind the film to the next shot. The spring mechanism is built within the camera body rather than in the lens mount as in every other single-lens reflex. Since the viewing system is non-focusing brilliant, the view is bright even at f/11 or f/16. Only the small ground-glass collar darkens appreciably after the picture is made, before you wind the film and reopen the lens.

The coupled meter is quite sensitive but somewhat complicated. The cell

sits atop the lens mount like the headlight of a locomotive. To use it, you first set the film exposure index by lifting the shutter-speed dial below the rapid wind lever. You turn it until a black triangle points to the film index on the scale below. Hold the Contarex to your eye and you will see a moving meter needle in a small notched window to the right of the picture area. (There's also another window on the top of the camera body.) You can line up the needle with the notch either by turning the shutter-speed dial or the aperture control. The aperture control is a small knurled vertical wheel set very much in the same position as the focusing wheel of the Contax IIA and IIIA. For low-light readings, you can remove the baffle from the front of the meter cell and make an exposure reading by the incident light method. With the index set at 400 you can read as low as 1/4 sec. at f/2, which is a pretty fantastic performance for any meter.

The meter seems to have one strange mechanical limitation. If you are using a superfast film, Agfa Isopan Record for instance, you can't move the shutter-speed dial around to a slower speed than 1/125 sec. unless you do use the incident light reading. With Ansco Super Hypan (E.I. 500) 1/60 sec. is the slowest shutter speed that can be used if the meter is set for normal readings. There is a provision, however, for disconnecting the meter so the shutter-speed dial can be rotated to any aperture you want.

The all-metal vertical focal-plane shutter of the Contax line of cameras has been replaced with a more traditional horizontal cloth shutter whose action cannot be described as quiet. The single-stroke rapid-wind lever is extraordinarily massive and sturdy. However, it must be turned a complete stroke in one motion. The rapid rewind lever is quite efficient.

The entire back of the camera can be removed by turning the two folding keys on the bottom plate. Loading is quite simple—film rolls outside in. Although the takeup spool catches the film sprocket easily, the spool is unanchored on one end and tends to slip out of place unless you keep a finger on it to hold it in place during loading. The rewind lever is a bit unusual. You move one of the bottom opening and closing latches slightly toward open and you're ready to rewind. The Contarex accepts standard Contax cassettes. You can use cassettes for both feed and takeup, thus eliminating rewinding. The frame counter is atop the film wind. It's quite legible but must be set manually.

We ran a considerable number of tests on the 50mm 6-element Planar f/2 lens. We found definition good at full aperture with slight sharpness fall-off at corners. At f/5.6 it was very good with almost no fall-off. Overall sharpness decreased slightly at smaller apertures.

We finally recovered enough nerve to reopen the Contarex presentation case and extract some accessory lenses. The 21mm to 135mm are quite similar in mountings and accept the same bayonet lens accessories. One square lenshood bayonets into the front of the 21 to 35mm lenses, while a second narrower angle hood fits the 50 to 135mm lenses. The 35mm Distagon f/4 lens (\$139), which focuses down to 8 inches, is a 7-element lens of normal rather than inverted telephoto construction. Tests indicated that sharpness was good at f/4 with some fall-off in the corners. At f/8, it was excellent in the center but with some corner fall-off. Overall sharpness decreased slightly at smaller apertures.

The 85mm Sonnar f/2 (\$185), which also has 7 elements and focuses to 30 in., is extremely good for portraiture. Tests revealed that sharpness was good at f/2 with slight fall-off. At f/5.6 it was excellent with almost no fall-off at all. Overall sharpness decreased only slightly at smaller apertures.

The 135mm Sonnar f/4 (\$139) of 4 elements focuses as close as 4 ft. and yielded good sharpness at f/11 with little fall-off. At f/8 it was very good with almost no fall-off.

The 250mm Sonnar f/4 (\$329) which comes equipped with its own screw-in sunshade has 4 elements and focuses to 8 ft. We discovered that at f/4, sharpness was acceptable with some fall-off at corners. Overall sharpness was good at f/8. At smaller apertures it decreased slightly.

Viewing illumination at full aperture with all lenses was exceptionally good. After exposure, when the lens closed to the shooting aperture, the longer lenses tended to vignette through the viewer unless you held your eye precisely centered behind the eyepiece. This became more acute with the 250mm lens, which is preset. Focusing was a simple matter at full aperture, but became somewhat of a problem when the lens was closed to f/8 or beyond.

The 21mm Distagon f/4.5 (\$219) of 8 elements must be discussed separately since it is not used with the eye-level prism viewing system. You press a small tripping latch within the camera body, which flips the mirror

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# MODERN TESTS

(Continued from page 103)

out of the way, and then insert the extremely deep lens mount. An accessory direct optical finder slips into the Contarex accessory shoe atop the prism housing. A true focusing system reflex or rangefinder is obviously unnecessary since the depth of field extends from 3½ ft. to infinity even at f/4.5. In tests this super wide-angle lens was excellent at all apertures and throughout the field with only slight fall-off beyond f/11. It was one of the sharpest lenses we have ever tested, regardless of aperture or focal lengths.

We were particularly impressed with the Contarex's ability to be adapted for macro photography, using the double-track bellows extension. The bellows has one excellent feature—a built-in preset diaphragm allowing you to preset any Contarex lens from 35 to 135mm. It's the only bellows we know of with this asset. On the debit side, the back standard of the bellows is fixed to the rails so the rails cannot be moved behind the camera for subjects close to the lens. Thus when you're using a wide-angle lens on the bellows, it's often impossible to get the lens close enough to the subject since the front of the bellows unit is in the way. The unit, however, works nicely with all lenses of normal and longer focal length. The brightness of the viewing image, except with the bellows fully extended, is very superior. We can think of few cameras as well adapted to close-up work as the Contarex.

Other accessories we did not have time to test—a microscope adapter, polarizing filter, copying stands, eye-correction lenses, right-angle view-finder—etc., etc. The ever-ready carrying case is of beautiful black leather, costs \$26 and, in our opinion, is more of a slow operating, cumbersome hindrance than a help. An excellent locking neckstrap is available at \$1.95. That, with the soft plastic bayonet lenscap which comes with the camera, is all you really need. If you want a bit more protection, use a soft leather purse from which the camera can be slipped quickly.

The Contarex, like every important camera, will not leave photographers indifferent. It will certainly have its partisans. It's a bold, novel design and in construction, worthy of the manufacturer's name it bears. Whether it's your cup of tea, we feel, depends upon the drinker.—H.K.

## YASHICA BRINGS OUT EYE-LEVEL REFLEX

**Manufacturer's Specifications:** Yashica Pentamatic eye-level 35mm single-lens reflex. Lens: 55mm f/1.8 Auto Yashinon. Shutter: Focal-plane with speeds from 1 to 1/1000 sec., B, X, FP sync. Viewing: Eye-level prism reflex with Fresnel, clear middle spot. Other features: Instant-return mirror; internal auto diaphragm re-opens when film is wound; bayonet lens mount; rapid wind, rewind levers. Price: \$159.95. Importer: Yashica, 234 Fifth Ave., New York 1, N.Y.



This is a relatively small, lightweight, quiet-shutter single-lens reflex incorporating a number of features found only in cameras costing a good deal more.

The sturdily built aluminum-alloy body casting is gratifyingly thin. You can grasp it easily without the feeling you get with some reflexes that you're grabbing a large breakfast roll. The view through the prism is quite bright. The image is life size and can be seen completely even if you're wearing glasses. Controls are placed handily—your right thumb easily flips the rapid wind lever the short 120° necessary to wind film and shutter. The non-rotating shutter-speed dial is engraved legibly in equidistant white and green click markings on black. The dial, which needn't be lifted for setting, can be turned constantly in either direction. The frame counter must be set manually.

The shutter release follows the Pentacon, Praktina design, angling upwards 45° from the front of the camera body, where it falls naturally under the middle finger.

A novel lever at the back of the camera has three settings—"A" for advance, "O" for open and "R" for rewind. When you move the lever to "O" or "R", the rewind knob, until then flush with the top of the camera body, jumps upward. A swivel-han-

dled rapid rewind lever is built into the top of the knob. By pulling upwards on the knob with the lever set to "O", you can open the camera back for loading.

The camera interior is well finished and the film can be easily attached to the takeup spool. Film winds outside in. Although the film runs through the camera smoothly, the film wind lever was a little tight on the camera tested. However, the lever is so geared that you can use a single stroke, two strokes, or any number to wind the film and shutter.

The normal lens, which focuses to about 18 in., is finished in black with white engraved figures in both meters and feet. By pressing a small button on the front of the camera body, you can remove the lens with a 20-degree twist of the mount. In testing the lens we found that sharpness was good at f/1.8 with little sharpness fall-off at the corners. At f/5.6 sharpness was very good with almost no fall-off. Overall sharpness decreased slightly at smaller apertures.

We also tested the 4-element 100mm Super R. Yashinon f/2.8 lens. It's preset and focuses as close as 3.5 ft. We found that sharpness was acceptable at f/2.8 with some sharpness fall-off at the corners. At f/5.6-f/8 sharpness was very good with almost no fall-off. Overall sharpness decreased slightly at smaller apertures. The 6-element 35mm Super Yashinon f/2.8 which focuses from 1 ft. to infinity is also a preset. We found out that sharpness was acceptable at f/2.8 with some sharpness fall-off at the corners. At f/5.6-f/8 sharpness was good with little fall-off. Center sharpness remained good at smaller apertures; however, corner sharpness decreased slightly.

Adapters which allow Exakta and Pentacon threaded lenses to be fitted to the Yashica are available. I felt that the chrome finish wasn't too good, but technician Ed Meyers liked it just as it is—which shows you how subjective this test business is.—H.K.

## 58MM f/1.4 NIKKOR FOR NIKON F REFLEX

**Manufacturer's Specifications:** 58mm f/1.4 Auto Nikkor-S lens for Nikon F Reflex. Features: Apertures to f/16, focus approx. 20 in. to infinity, completely automatic diaphragm. Price: \$155.00. Importer: Nikon Inc., 111 Fifth Avenue, New York 3, N.Y.

The 58mm f/1.4 Nikkor lens for the Nikon F reflex, contrary to what you might expect, has little in common optically (other than speed) with the

well known 50mm f/1.4 Nikkor available for many years on Nikon rangefinder cameras.

Although it might seem a simple matter to take the lens from the rangefinder camera and mount it on the reflex, it isn't. The standard 50mm f/1.4 lens has too short a back focus. In other words, the rear lens element would be too close to the focal plane where the film travels. As a result there would not be sufficient room in the interior of the reflex for the rapid-return mirror to swing clear. Hence a new design was called for. However, it apparently became difficult, if not impossible, optically, to increase the focal length using the formula from the 50mm f/1.4 lens (thereby increasing back focus).

An examination of the seven-element construction of the 58mm f/1.4 lens indicates that it is a closer relative to the Nikkor 50mm f/1.1 lens than to the six-element 50mm f/1.4. Tests made with the lens further indicated that it behaves somewhat differently from the 50mm f/1.4. Definition test results were what you would expect from a top grade, superfast, relatively normal focal-length lens. Sharpness at f/1.4 was good and remarkably even right to the corners of the negative. The lens reached very good maximum definition at about f/5.6 from negative edge to negative edge and held this right through f/16.

The most interesting results of the test were at maximum f/1.4 aperture. We tested the lens against a 50mm f/1.4 Nikkor of known quality.

The 58mm f/1.4 definitely exhibited less flare than the 50mm f/1.4 lens. (Flare causes stray light to reach the film, tending to decrease the contrast of the image. This is particularly evident in extremely fast lenses when used at full aperture. Edges of light-colored objects appear diffuse and the entire negative lacks contrast.) Although the older 50mm f/1.4 Nikkor had very little flare, the new lens is a vast improvement even over it. As a result, pictures shot at full aperture with the 58mm f/1.4 Nikkor were clear and crisp.

For best results, it's advisable to have the Nikon F camera checked carefully for proper lens and camera body alignment if the lens and camera are purchased separately. Tiny errors in focusing alignment which might not show up with the 50mm f/2 Nikkor could cause loss of sharpness when the 58mm f/1.4 lens is fitted.

The 58mm f/1.4 Nikkor definitely gives a perceptibly brighter viewing image than the 50mm f/2 Nikkor lens. And the combination of increased focal length (8mm) plus larger aperture tends to make accurate fo-

cusing far easier. Since the depth of field at any given camera to subject distance is less than that of the 50mm f/2, the image seems to jump in and out of focus far more swiftly. It's thus a far easier job to determine the exact point of sharpest focus.

Physically the lens is an impressive piece of glass, the front element being 1 1/8 in. in diameter and the entire mount 2 1/2 in. in diameter. The front ring has the same size thread as the 35, 50, 105 and 135mm Nikkor lenses for the Nikon F and can accept a Series VII adapter ring.—H.K.

## WESTON REDESIGNS THE MASTER METER



**Manufacturer's Specifications:**  
Weston Master IV exposure meter for reflected and incident light.  
**Features:** ASA indexes 0.1 to 16,000, LVS 1 to 18, speeds 64 sec. to 1/1000, apertures f/1.4 to f/32, dual range—low range 0 to 25 candles per square foot, high range 25 to 1600 candles per square foot; pointer-hold slide, incident light invercone, case. **Importer:** Weston Instruments, Div. of Daystrom, Inc., Newark, N. J. \$35.95.

The Master meter has definitely been redesigned. The Master II, introduced in 1945, was a slimmer edition of the I which was a product of 1939. The III, brought out in 1956, was identical in shape and had much the same innards as the II. It was the first Weston to be calculated for ASA indexes. Earlier meters used the Weston speed ratings. The Master IV is the product of a consumer poll made by Weston and also benefits from engineering advances.

The Weston IV shape is smaller, stubbier, slightly thicker, sharper edged than the III. Incidentally, the Weston IV is the first meter imported by Weston (it's made by Weston of England). The traditional Weston dual scales actuated by a baffle plate over the cell have been retained. The scales are definitely easier to read. The lower range, previously calibrated from 0 to 50, is now more widely spaced, since it's calibrated from 0 to 25.

It's also more sensitive in low-light conditions than the III. Although it's said to have 100 percent more sensitivity (equivalent to one stop of your

lens aperture—from f/4 to f/2.8, for instance) the new scales make this new ability worthwhile since it was all but impossible to make head or tail out of the jumble of lines on the lower range of the Weston III scale.

Those in favor of a pointer lock now have it. You take a reading, slide the latch sideways and the reading remains. Incident light readings in which the dial must be pointed away from the photographer are therefore made possible. In addition, you don't have to keep your nose right up to the scale—a great saving in eye strain, particularly for far-sighted users.

One frequent complaint from Weston enthusiasts was that the extremely comprehensive scales were too small and too difficult to read. Ergo, the Weston IV has larger, more legible numbers. A bit of the frosting has been left off—such old friends as f/12.7 are no longer inscribed on the dial although they are still present as blank intermediate settings. For most camera use the dial is complete. The old familiar A and C, U and O positions indicating subject details are still there. Shutter speeds are marked in the old 1/25, 1/50, 1/100 sec. etc., but there are red markings indicating the more popular modern linear 1/30, 1/60, 1/125 sec. although 1/4, and 1/8 aren't marked. The lens apertures are all linear, however—f/1.4, 2, 2.8, 4, 5.6, 8, 11, etc. Between the markings are intermediate points representing quarter-stops.

In tests we found that the Weston Master IV produced readings equivalent to the Weston III throughout the range except in the lowest, where the IV was superior and able to discern a 1/2 candle per square foot—the equivalent of 1/10 sec. at f/1.4 with a film rated at 400 ASA. The pointer lock was efficient and could be locked out of the way when not wanted.

We deliberately dropped the Weston IV several times in varying positions onto a carpeted floor from table level. It is definitely less fragile than the Weston III and didn't require readjustment of the zeroing mechanism after the drops. The zeroing of the Weston IV, if and when necessary, is more critical than the III. And the meter needle, when measuring light, seems more heavily damped than the III—it isn't as lively and tends to remain on a reading with less nervousness than the III.

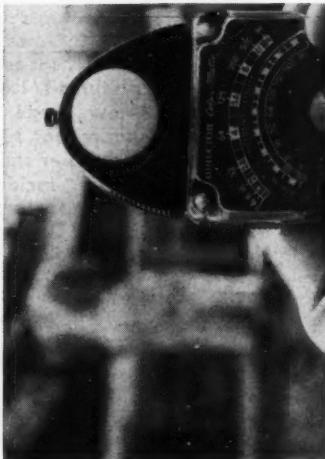
The dial is far easier to turn than that on the Weston III—the pointer is now on a knurled outer ring. However, there's no catch to hold the ASA indexes in place and there is a possibility that they might slip, although

(Continued on page 124)

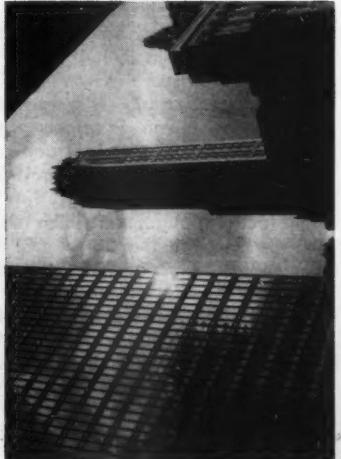
# 5 MOVIE EXPOSURE PROBLEMS

IT MAY COME as a surprise to you, but an accessory exposure meter can be a big help to your electric eye movie camera. While your electric eye will automatically set the correct exposure for most normal lighting situations, an unusually lit scene can throw it off the beam. For example, have you ever tried shooting movies in the rain only to find that the warning signal in your viewfinder blinks on and off in a rather indecisive manner? You just don't know whether you can shoot. This could be due to the lack of sensitivity typical of most built-in exposure meters. Accessory meters are usually more sensitive to low light levels than the built-in variety. You might use a reflectance type, as shown below, to get a more accurate idea of the exposure. But it's not only low light that creates a problem with electric eye cameras. Too much light can be just as difficult for the built-in meter. Suppose you tried to film a scene similar to the one in the top photo, left. You can't get close enough to take a reading of the main subject. The background sky is extremely bright. Most built-in meters have a comparatively wide angle of light acceptance. Not only would they read the light reflected from the main subject, but also the sky. Since the light from the sky is strongest, it would overly influence the automatic exposure setting. Result? No foreground detail. Solution? Use an incident meter to determine average light. With an accessory meter you'll have to operate your camera manually.—THE END

**STRONG SKY LIGHT:** Most built-in meters have too great an angle of light acceptance to be used successfully from camera position when backlight is excessive. In the illustration, left, the electric eye would be overly influenced by light from the sky, which requires a much smaller f-number than man, resulting in lack of foreground detail. When you can't get close enough to take a reading of the light reflected from the main subject, an incident light meter, held between camera and subject with cell pointed at lens, as shown left, provides best f-number.



**CONTRASTY LIGHT:** Quite often, a scene that contains a shadow area that's just too dark for good exposure can be framed differently to provide a rather dramatic shot. In addition to strong highlights in the scene. Take your electric eye reading, as shown left, from highlight on sky and buildings. Switch to manual and open lens one-half stop to add a bit of detail to shadow area. Because sky and buildings are adequately exposed, overall effect of shot is good.



**LOW LIGHT:** Window light shots, left, may be difficult with electric eye because of lack of sensitivity. Even reflected light meter may not respond to light reflected from subject's face. One trick to increase low-light sensitivity of your built-in or accessory meter is to point it directly at light source, in this case the window. Then open lens  $4\frac{1}{2}$  f-numbers. For example, if reading from window is f/11, opening lens  $4\frac{1}{2}$  stops gives you a diaphragm setting of between f/2.8 and f/1.9 for subject's face.



**WEAK LIGHT:** Your electric eye meter's lack of sensitivity may persuade you not to shoot in the rain. In shots such as the one at left even slight underexposure (about one-half f-number) can still produce interesting, dramatic effects. Reading can be taken without going into the rain by holding white card in same light as scene. Open lens two f-numbers. For example, if reading is f/4, opening lens two f-numbers gives setting of f/1.9. If result is slightly less, about f/1.5, and your camera's maximum aperture is f/1.9, exposure will be adequate.



**FRONT LIGHT:** You can't always choose your background for close-ups. In illustration, left, white wall may require an opening of f/11, subject only f/5.6—to wide a range for slow color film. Since electric eye meter reacts to predominant light, man would be underexposed, particularly for deep shadows under eyes. Take close-up reading with your electric eye. Then, set camera on manual using indicated lens setting. Wall may be overexposed but effect can be minimized by shooting close-up that excludes most of background.



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Flashgun for PRAKTICA w/Bracket & Cord	9.95	9.95	9.95	9.95
<b>1</b> → \$161.45 → \$59.95				

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PRAKTICA FX2 w/Famous High Speed 50mm f2 Carl Zeiss Biotar Pre-Set Lens for Existing Light Photography	\$189.50	\$79.50	\$79.50	\$79.50
Case	12.00	9.95	9.95	9.95
Flashgun for PRAKTICA w/Bracket & Cord	9.95	9.95	9.95	9.95
<b>2</b> → \$211.45 → \$89.45				

**FOR MEDICAL + DENTAL PHOTOGRAPHY**

	LIST	SALE	PRICE	PRICE
Carl Zeiss Tessar	\$139.50	\$59.75	\$59.75	\$59.75
Pre-Set Lens	12.00	9.95	9.95	9.95
Deluxe Eveready Case & Strap	3.50	1.95	1.95	1.95
Cable Release w/Lock	9.95	FREE	FREE	FREE
Set of Extension Tubes	4.25	2.50	2.50	2.50
Electronic Flash Unit	2.40	1.85	1.85	1.85
w/Regular Lamphead, Power Pack, Bracket & Cord	49.95	37.50	37.50	37.50
Circular Ring Light Tube for Flash	39.50	25.50	25.50	25.50
Adapter Ring	2.40	1.85	1.85	1.85
<b>3</b> → \$256.80 → \$140.30				

**FOR GRADUATION + BIRTHDAY  
FATHER'S DAY + MOTHER'S DAY**

	LIST	SALE	PRICE	PRICE
Carl Zeiss Tessar	\$139.50	\$59.75	\$59.75	\$59.75
Pre-Set Lens	12.00	9.95	9.95	9.95
Set of Extension Tubes	9.95	FREE	FREE	FREE
Deluxe FX2 Flashgun w/Cord & Bracket	12.95	7.50	7.50	7.50
Adapter Ring & Lens Shade	4.60	2.95	2.95	2.95
3 Filters, Yellow, Type A, Skylight	7.50	4.25	4.25	4.25
Leather Gadget Bag to fit All Equipment	12.95	5.95	5.95	5.95
<b>4</b> → \$199.45 → \$85.05				

**FOR PORTRAIT + CHILD PHOTOGRAPHY**

	LIST	SALE	PRICE	PRICE
Mertar 50mm 12.8	\$139.50	\$44.95	\$44.95	\$44.95
Pre-Set Lens	12.00	9.95	9.95	9.95
Set of Extension Tubes	9.95	FREE	FREE	FREE
Deluxe FX2 Flashgun w/Cord & Bracket	12.95	7.50	7.50	7.50
Adapter Ring & Lens Shade	4.60	2.95	2.95	2.95
3 Filters, Yellow, Type A, Skylight	7.50	4.25	4.25	4.25
Leather Gadget Bag to fit All Equipment	12.95	5.95	5.95	5.95
<b>5</b> → \$199.45 → \$85.05				

**VACATION + TRAVEL OUTFIT**

**PRAKTICA FX2 w/ Ultra Sharp 50mm f2 Click-Stop Lens**

Case

Flashgun for PRAKTICA w/ Bracket & Cord

80mm 12.8 Carl Zeiss P.S.

Telephoto Lens

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**MODERN'S 1960 METER DIRECTORY** (Continued from page 85)

Name	Exposure Index	Shutter Speeds	F/ Stops	Notes	Price
Ikephof Rapid West Germany	6-1600	60-1/1000	1.4-22	Reflected, incident attach., LVS, fps 8, 16, 32, 64	\$19.95 w/case, incident attach., chain
Kalimar A1 Japan	3-3200	60-1/1000	1.0-32	Reflected, incident attach., Polaroid nos., LVS, fps 8-64	\$6.95; case, \$2; model B1 w/booster and case, \$11.95; booster, \$3.50
Kalimar Auto Memo Japan	3-3200	60-1/2000	1.0-45	Reflected, incident light attach., booster built in, LVS, fps 8, 12, 16, 24, 32, 48, 64	\$14.95 w/case, incident light attachment; case, \$2
Kalimar Automatic DeLuxe Japan	6-3200	60-1/1000	1.0-32	Reflected, incident attach., Polaroid nos., LVS, fps 8-64	\$14.95; case, \$2
Kalimar 35 Japan	6-3200	30-1/1000	1.0-22	Reflected, incident attach., clip-on, Polaroid nos., LVS, booster accessory, fps 8-64	\$6.95; case, \$2; booster, \$3.50
Kalimar P-A-L Japan	see notes	see notes	1.9-32	Reflected, clip-on, LVS, reads in 16 fps for movies or for Polaroid films type 32, 42, 44, 46	\$6.95 w/case, wrist strap, neck strap, accessory clip
Keystone X-9 Germany and Japan	10 or 16	—	1.8-22	Reflected, reads direct for 16 fps, clips on Keystone movie cameras	\$9.95
Keystone KX-10 USA	10 or 16	—	1.8-22	See notes for Keystone X-9 above	\$12.50; w/case, \$14.50; case not sold separately
Kinox III Japan	6-1600	15-1/1000	1.0-22	Reflected, clip-on, LVS, fps 8, 16, 24, 32, 64	\$8.95 w/case, neckstrap
Kinox B Japan	3-3200	15-1/1000	1.0-32	Reflected, LVS, fps 8, 16, 24, 32, 64	\$8.95 w/case
Konica LV Clip-on Japan	6-800	—	—	Reflected, clip-on, reads directly in LVS/EVS, f/stop and shutter speed conversion table inside leather case cover	\$10.95 w/case
Kopil Hand Meter Japan	3-3200	8-1/1000	1.0-32	Reflected, LVS, fps 8, 16, 24, 32, 64	\$6.95 w/case, neck cord
Kopil Clip-on Japan	10-3200	60-1/2000	1.0-32	Reflected, LVS, fps 8, 16, 24, 32, 64	\$9.95 w/case
Leica-Meter MC West Germany	8-1000	120-1/1000	1.5-16	Reflected, incident attach., clip-on, booster accessory, couples to shutter speed dial of Leicas M1, M2, M3	\$39 w/booster, booster case, incident attach.; case, \$3.90
Leica-Meter 3 West Germany	10-1000	120-1/1000	1.4-32	Reflected, incident attach., clip-on, LVS, booster accessory	\$24 w/booster, incident attach., case
L. V-Six Germany	6-1600	8-1/500	1.4-45	Reflected, incident attach., clip-on, LVS, conversion shoe for mounting on accessory shoe w/rash contact, \$2, fps 8, 16, 24, 32, 48, 64	\$17.95 w/metal neckchain, incident attach.; case, \$2.95
Mansfield Brownie Japan	10-16	—	1.8-16	Reads direct 16 fps.	\$5.95 w/bracket
Mansfield Holiday Cinemeter Japan	6-3200	1/2-1/2000	1.4-22	Reflected, LVS, fps 8, 16, 24, 32, 64	\$6.95 w/case
Metraphot 3 West Germany	10-1000	120-1/1000	1.4-22	Reflected, incident attach., clip-on, LVS, booster accessory, fps 16	\$18; w/case; w/booster and case, \$24
Minolta Japan	10-1600	1-1/500	2-22	Reflected, incident attach., clip-on, booster accessory, couples to shutter speed dial of Minolta Super A	\$18.50; booster, \$5.50 w/case
Minox Germany	12-100	1/2-1/2000	2-8	Reflected, reads direct in shutter speeds for f/3.5 opening, conversion table for use with other openings	\$27.95 w/case; black finish, \$30.95; gold plated, \$65

(Continued on page 124)

**BIG SAVINGS AT  
CENTRAL CAMERA CO.**

BRAND NEW

**\$301.00 CROWN GRAPHIC Outfit**

**\$199.50**

Post. & Ins. \$2.00

- HERE'S WHAT YOU GET:  
 \* 4x5 CROWN GRAPHIC w/4x7 Xerar Lens  
 in Speedex Camera Shutter.  
 • GRAFILITE Jr. FLASH GUN  
 • COMETTE 7" TELESCOPIC FINDER  
 • CABLE RELEASE CONNECTING CORD  
 • CABLE RELEASE Complete w/Fastex  
 • Installed Mounting Clip

**35mm Range finder  
CAMERAS**

WITH F/1.8 LENSES	LIST	USED
KONICA 3	\$49.95	29.95
ARGUS C3 w/f.3.5	39.95	23.95
BALDESSA IA	49.95	36.95
TASCHKA 28 TGS	34.95	24.95
TASCHKA 38 YE	39.95	23.95

**35mm Range finder  
CAMERAS**

WITH F/1.8 LENSES	LIST	USED
KONICA 5	\$99.95	59.95
ARES VICONIC II w/f.1.9	49.95	29.95
PETZL 35 YE	34.95	24.95
FUJICA ML w/f.1.9	69.95	46.95
RICOH STRIKER	79.95	46.95



**35mm Range finder  
CAMERAS**

WITH F/1.8 LENSES	LIST	USED
KONICA 3	\$99.95	59.95
ARES VICONIC II w/f.1.9	49.95	29.95
PETZL 35 YE	34.95	24.95
FUJICA SE w/f.1.8	99.95	69.95
Olympus Auto E w/f.1.8	129.95	77.50
BALDESSA IB	69.95	39.95
TARON WL w/f.1.8	62.95	47.50



**35mm Range finder  
CAMERAS**

WITH BUILT-IN METERS	LIST	USED
RETNA HIC w/f.2.8	\$176.00	\$64.50
RETNA HIC w/f.3.5	157.00	104.50
RETNA HIC w/f.5.6	199.00	110.50
VITOMAT II w/f.3.5	109.00	64.50
AGFA SILENT LK w/f.2.8	99.95	53.50
FUJICA SE w/f.2.8	99.95	69.95
FUJICA ML w/f.2.8	129.95	77.50
OLYMPUS AUTO E w/f.2.8	129.95	77.50
BALDESSA IB	69.95	39.95
TARON WL w/f.1.8	62.95	47.50



**35mm Single Lens  
REFLEX CAMERAS**

WITH REVERSING LENSES	LIST	USED
OLYMPUS ACE 0.82	\$ 79.95	47.95
RETNA HIC w/f.3.5	149.95	89.95
LEICA M3	169.95	104.50
AIRES V 1.1.9	129.95	77.50
NIKON S 1.5.0	269.00	186.95
AIROS 3D SILENTTE	169.95	63.75
CONTAX HA 1.5.0	199.00	125.00
LEICA M 1.5.0 35mm	299.00	267.50
CANON F 1.1.3	133.00	133.00
CONTAX HA 0.81.5	368.00	168.95



**35mm Reflex Cameras**

FULL LENS INTERCHANGEABILITY	LIST	USED
HEILAND PENTAX E 2	\$ 179.95	107.50
EXAKTA V 1.8	279.00	149.00
NIKON S 1.5.0	99.95	54.00
EISA 1.2.8	99.95	59.95
NIKON REFLEX E 2.8 (black)	229.00	120.75
CANON F 1.1.3	399.95	299.95



**Fully AUTOMATIC  
ELECTRIC ETC. CAMERAS**

WITH CASES	LIST	USED
KODAK 35	\$ 15.00	5.50
AGFA OPTIMA	79.95	47.50
127EE REVERE	129.00	74.50
KODAK STARMATIC	36.00	19.50
B&W New DIALFLASH	79.95	33.50



**8mm 500 watt MOVIE  
PROJECTORS, COMPLETE**

WITH CASES	LIST	USED
KODAK 800	\$ 34.95	8.35
BELL & HOWELL 35MM	79.95	47.95
REVERE P-710	99.95	59.75
AIROS 1.1.9	129.00	82.75
MIRANDA S 1.5.0	109.95	65.75
EISA 1.2.8	129.00	74.50
NIKON 800	129.00	74.50
NIKON REFLEX 2.8 (black)	229.00	120.75
CANON F 1.1.3	399.95	299.95



Post. & Ins. for all above cameras \$1.00

Come in or order by mail

**CENTRAL CAMERA CO.**  
Photographic Headquarters ▶

# BIG SAVINGS AT CENTRAL CAMERA COMPANY

Midwest's Most Complete Photographic Store since 1899

## 8mm Automatic EE ZOOM LENS, BUILT-IN METER

	List	USED
REVERE CA14	\$ 197.50	\$ 83.75
REVERE CA16	169.50	101.75
REVERE CA16	169.50	101.75
BELL & HOWELL ZOMATIC	199.95	119.95
CANON ZOOM	239.95	143.95
Post. & Ins. \$1.50		



## MINIATURE "16" Cameras

	List	USED
Minox 16, I	\$ 24.50	
Minox 16, II	39.95	24.50
Minox 16, III	39.95	24.50
Minox 16, IV	44.50	29.95
Minox B w/cpld. Min. 169.95	189.95	119.95
Post. Ins. 1.00		



## YASHICA REFLEX

	List	USED
YASHICA A-1 ... S Model	\$ 199.95	\$ 119.95
YASHICA A-1 ... 45mm	169.95	99.95
YASHICA A-1 ... 50mm	189.95	119.95
YASHICA A-1 ... 55mm	219.95	139.95

Postage and Insurance \$1.00



## OLDER MODEL USED 16mm SOUND PROJECTORS

	List	USED
Argus Century No. 10 750 mm.	154.50	
Anpro Compact	750 mm.	109.50
Bell & Howell 136	750 mm.	149.50
Bell & Howell 136	750 mm.	149.50
Bell & Howell 181	750 mm.	209.50
Post. & Ins. \$2.00		



## 16mm SOUND Projectors

### PROJECTORS COMPLETE WITH CASE

	List	USED
Kodak Projector 85K	\$429.00	\$275.00
Bell & Howell 38A	450.00	275.50
Bell & Howell 38S K	499.95	325.00
Revere Sound SP16	325.00	195.00
Post. & Ins. \$3.00		



## 16mm PROJECTORS

### COMPLETE WITH CARRYING CASE

	List	USED
Bell & Howell Showmate 273	\$219.95	\$131.95
Bell & Howell Diplomat 177	229.95	179.95
Revere 48	122.50	85.00
Kodacolor Royal	295.00	177.00
Post. & Ins. \$2.00		



## 8mm AUTOMATIC Projectors

### AUTOMATIC FILM THREADING

	List	USED
Bell & Howell 363	\$139.95	\$ 83.95
Bell & Howell 343Y	159.95	95.95
Kodak Showmate A20	137.50	82.50
Kodak Showmate A30	167.50	100.50
Post. & Ins. \$2.00		



## DA-LITE Beaded Screens

	List	USED
Collapsible Tripod Screen	\$ 1.95	
Gloss Beaded Screen Surface		
Postage and Ins. 75c		



## 8mm EDITING Outfit

	List	SPECIAL
Complete with Action Viewer, REWINDS and SPLICER.	\$ 1.95	
MANSFIELD Editor	29.95	24.50
Revere Editor	29.95	23.50
KALART Editor	34.95	26.95
VALE Editor	34.95	26.95
Post. & Ins. \$1.50		



## 2x2 SEMI AUTOMATIC

	List	USED
Complete with Case	\$ 35.00	\$ 35.00
Bell & Howell 706	59.95	35.00
Open Reel 706	59.95	35.00
Revere S035	59.95	35.00
Revere S055	69.95	41.95
Argus S45	69.95	41.95
Post. & Ins. \$2.00		



## 8mm REELS AND CANS

	List	USED
200 ft. 8mm	\$1.10	
300 ft. 8mm	\$1.20	
400 ft. 8mm	\$1.60	
Lots of 11	\$1.48	\$ 1.48
Lots of 12	\$1.48	\$ 1.48
Lots of 14	\$1.48	\$ 1.48
Lots of 16	\$1.48	\$ 1.48
Lots of 18	\$1.48	\$ 1.48
Lots of 20	\$1.48	\$ 1.48
Lots of 22	\$1.48	\$ 1.48
Lots of 24	\$1.48	\$ 1.48
Lots of 26	\$1.48	\$ 1.48
Lots of 28	\$1.48	\$ 1.48
Lots of 30	\$1.48	\$ 1.48



## ENLARGING EASELS

	CENTRAL	Postage & Ins.
2x3½	\$ 1.45	.10
3x5	1.44	.20
4x6	1.59	.25
5x7	2.19	.35
6x8	2.85	.35
8x10	2.99	.35
11x14	5.10	.35



## CUT FILM HOLDERS

	List	SPECIAL
Cut Film Holders	\$ 4.40	\$ 3.75
3½x5½	4.50	3.37
4x5	4.50	3.37
5x7	5.30	3.97



This 164 page Catalog is completely illustrated listing hundreds of bargains in all types of equipment and accessories. Send 25c for your copy. Credit will be given on your first \$3.00 purchase.

JULY, 1960

## BEST SAVINGS AT CENTRAL CAMERA COMPANY

Midwest's Most Complete Photographic Store since 1899

## 8mm Automatic EE ZOOM LENS, BUILT-IN METER

	List	USED
REVERE CA14	\$ 197.50	\$ 83.75
REVERE CA16	169.50	101.75
REVERE CA16	169.50	101.75
BELL & HOWELL ZOMATIC	199.95	119.95
CANON ZOOM	239.95	143.95
Post. & Ins. \$1.50		



## MINIATURE "16" Cameras

	List	USED
Minox 16, I	\$ 24.50	
Minox 16, II	39.95	24.50
Minox 16, III	39.95	24.50
Minox 16, IV	44.50	34.50
Minox 16, V	59.95	34.50
Minox 16, VI	64.50	41.50
Minox 16, VII	79.95	59.95
Minox 16, VIII	89.95	64.50
Post. Ins. 1.00		



## YASHICA REFLEX

	List	USED
YASHICA A-1 ... S Model	\$ 199.95	\$ 119.95
YASHICA A-1 ... 45mm	169.95	99.95
YASHICA A-1 ... 50mm	189.95	119.95
YASHICA A-1 ... 55mm	219.95	139.95

Postage and Insurance \$1.00



## OLDER MODEL USED 16mm SOUND PROJECTORS

	List	USED
Argus Century No. 10 750 mm.	154.50	
Anpro Compact	750 mm.	109.50
Bell & Howell 136	750 mm.	149.50
Bell & Howell 136	750 mm.	149.50
Bell & Howell 181	750 mm.	209.50
Post. & Ins. \$2.00		



## 16mm SOUND Projectors

### PROJECTORS COMPLETE WITH CASE

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Kodak Projector 85K	\$429.00	\$275.00
Bell & Howell 38A	450.00	275.50
Bell & Howell 38S K	499.95	325.00
Revere Sound SP16	325.00	195.00
Post. & Ins. \$3.00		



## 16mm PROJECTORS

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Bell & Howell Diplomat 177	229.95	179.95
Revere 48	122.50	85.00
Kodak Showmate A20	137.50	82.50
Kodak Showmate A30	167.50	100.50
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Bell & Howell 343Y	159.95	95.95
Kodak Showmate A20	137.50	82.50
Kodak Showmate A30	167.50	100.50
Post. & Ins. \$2.00		



## DA-LITE Beaded Screens

	List	USED
Collapsible Tripod		



**MAGNIFYING HOOD \$2.95 PPD**

FOR ALL TWIN LENS REFLEX CAMERAS

Twin magnifier makes possible accurate focusing and composing of entire groundglass image with BOTH EYES and at comfortable distance, while protecting groundglass from glare. Saves eyestrain, helps accuracy, dim light focusing. Instantly removable and collapsible. For Rollei, Yashica, all others.

Magnifying Hood plus Deluxe Field Lens \$4.50



**De Luxe FIELD LENS \$2.49**

A SENSATIONAL SPIRATION EXCLUSIVE WORLD 21%

TIME AS MUCH

WITH CLEAR CENTERSPOT FOR EASY FOCUSING

A flat thin Fresnel ring plate which fits over groundglass in your reflex camera, greatly increasing brilliance of viewing image, making the often almost invisible dark corner image ten times brighter!

No installation—just drop field lens onto groundglass. Postpaid!

For Rollei, Graflex '22, Ciroflex, Yashicas, Minolta, all others

**35MM ADAPTER FOR TWINLENS REFLEX CAMERAS**

Without installation, the Junior Minidapter enables you to use 35mm film in your 120 Rolleiflex, Rolleicord, Ciroflex, Graflex 22, Minolta, etc.—yet, you can change back to your regular size any time you wish. Minidapter comes complete with groundglass mask, cartridge adapters, counter, ready for use. Shpg. Chgs. \$3.95

SR. CHG. \$1.00. Includes leather case, strap, leather and metalized shots, special bracket for finder and counter.

List \$9.95 Shipping Charge 2.25

**PARALLAX CORRECTING CLOSE-UP SETS \$2.95**

Perfect portraits and close-ups every time! These sets fit cameras without any adapters, are guaranteed to equal \$20.00 sets in performance. #1 set focuses from 3' to 20', #2 set from 2' to 13'. Low \$2.95 price includes 2 close-up lenses, prism, leather case, single, double 80c. Coating of taking lenses.

50¢ extra per set. Sh. Chg. 1.50

COATED CLOSEUP OUTFIT: #1, 2, 3 COATED PARALLAX CORRECTING BAYONET SETS, in triple case, complete only

\$11.95

**BAYONET COATED FILTERS \$2.95**

For Rollei F3.5, Minolta Autocord, Yashica

etc. \$2.19—3 for \$5.98\*

Your choice of red, green, yellow, blue, 82A, 80B, 85C, Skylight yellow.

Complete Set of 6 coated Decimated Bayonet Filters, \$12.94

for all colorfilm needs. List \$26, your cost

**BAYONET FLASH MOUNT 1.98**

Fits Rollei 3.5, Autocord, Yashicamat, other bayonets, holds flashgun in ideal position.

COMBI. OFFER-B-F: Flash Mount with RC Deluxe Flash, with tester, dial, coiled cord, leather case, Sh. Chg. List \$10.95

35C DUAL-POSITION Bayonet Flash Holder, holds flash or meter read from viewing position! \$2.50

**PARALLAX-ADJUSTER FOR ALL TWINLENS REFLEX CAMERAS**

\$1.98 Compensates for difference between viewed and exposed images — works even with extreme closeup lenses!

Bayonet Mounts, Filters, Shades, Closeup Sets for PLAMAN, XENOTAR available at Higher Cost.

**TELEPHOTO-WIDEANGLE LENSES**

FOR ROLLEIFLEX (exc. 2.8), ROLLEICORD,

YASHICA, RICOH, AUTOCORD, IKOFLEX

Complete with bayonet adapter-filterholders, top grain leather case, set of 4 filters, lens cap, carrying bag.

TELEPHOTO OR WIDEANGLE SET \$19.95

Comb. Set, all four lenses \$35.95

For 4 x 4 cameras, Set \$14.95 Comb. Set (4 lenses) \$27.95

Ship. Charge each lens set 25, both sets 75c

**3 UNIT REFLECTOR OUTFIT \$5.99**

• Two aluminum 10" reflectors for 35mm cameras

• One bullet reflector for spot effects

All three complete with swivel joint, switch, socket, clamp and cord . . . at a fraction of their usual cost.

SUBST. 2 g2, 1 g1 photohead lenses \$9.95

Sturdy 3 sec. metal PHOTOFOOT STAND, with swivel crossbar, holds two reflectors

COMPLETE 10 PC. OUTFIT #8-P8, contains 3 reflector outfit, stand, lamp, all as described \$10.67

Shipping Weight, reflectors 7 lbs., stand & lba.

ONE OF THE MOST IMPORTANT TOOLS OF ANY PHOTOGRAPHER

**CHANGING BAG**

Double zippered inner and outer bags—made of the finest cloth—100% light proof even in bright sunlight. Whether for use in an emergency, with a film torn or pulled off the sprocket in a 35mm camera, or for reloading film for developing film when no darkroom is available—the changing bag is the answer. Measures 17" x 16" x 10". Darkroom 17" x 16" working space plus elastic sleeves. Shipping Charge 40¢ \$3.95

PROFESSIONAL MODEL: 22" x 20" working space, Sh. Ch. 60¢ \$6.95

EXTRA LARGE MODEL: 30" x 24" working space, Sh. Ch. 80¢ \$8.95

## TESTED 35mm RELIABLE

### FRESH SAFETY KODAK B&W FILM

Both popular speeds, Plus X and Tri-X are available in 27½ ft., 50 ft. and 100 ft. lengths and 20 and 36 exposure loads.

PLUS X (ASA 160); TRI-X (ASA 400)

27½ ft. \$1.39 50 ft. \$2.29 100 ft. \$3.98

Shipping Charges 10c, 20c, 30c

COMBINATION SPECIAL

5 cartridges, 100 ft. of Kodak Plus X or Tri-X or 50 ft. of Adox or Ultrapress 3X Pan with daylight loader. Shpg. Wt. 1 lb.

Ship. Chgs. 1 or 2.5c; "Name your lens" \$13.95

FREE FILM TOMEK CUTTER

with your order for \$7.95 or more of bulkfilm or loader film or bulkfilm order.

For best shaping of film, assure smooth loading. Must be received at time of purchase. Cutter alone \$9.95

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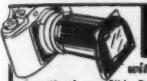
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Sensational new Slide Duplicator fits Series VI adapter ring (use step-up ring, if your camera uses Series V), requires no focusing, no composing—just insert slide and expose on color film of your choice! DUPLICATOR Model II, for Leica, Canon, Exakta, Praktica, Pentax, etc. fit directly into camera body. Incomplete \$29.95  
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Save \$1.75 \$6.05 Finest Quality

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300 Watt T816, SC, Bay C13 List. ea. \$2.50-\$2 for 3.25

500 Watt T10, CZK List. ea. 4.15-\$2 for 4.15

1000 Watt T10, CZK List. ea. \$3.50, SG, Bay C13

List. ea. \$4.40-\$2 for 4.80

500 Watt Tru-Focus, DAK C13D List. ea. 4.40-\$2 for 4.85

750 Watt T12, DDB List. ea. 4.50-\$2 for 4.95

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Accessory speed dial wanted

Shipping Charge 25c per 8

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to fit standard filterholders

For B & W; Lt. Yel., Med.

Yel., Green, Red, Orange, Haze,

For Ansochrome, Super An-

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For Kodachrome, Type A (85(A),

85B, 82C, 81A, UV-15.

For CLOSEUPS: +1, +2, +3,

NEUTRAL DENSITY, 2X, 4X.

For KODACHROME, EKTA-

CHROME DAYLIGHT: Haze, Sky-

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Ch. Chg. 1 to 4 filters 15c

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Show needed correction, conversion

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Equip your camera with the only complete sys-

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so that each set makes possible seven different combinations. Each set comes in a luxurious case, complete with instructions.

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Flash Gun, with ejection Sh. Ch. 25c Lens Flash, with ejection Sh. Ch. 25c

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# the MOVIE MAKER

by MYRON A. MATZKIN

Faster color films have a few drawbacks along with tremendous advantages for the 8mm amateur.



Film manufacturers to the rescue—this time of the largely ignored 8mm movie maker who is forced to make do with slow color film emulsions.

The fastest 8mm color available is Ansco Moviechrome (E.I. 20). Now, Eastman Kodak has made a rather firm promise of a faster Kodachrome. The new films will have an E.I. of 40 for tungsten and of 25 for daylight, compared with the current 16 and 10.

Don't rush right down to your photo dealer for a few rolls just now—he doesn't have any and probably won't this year. When the faster Kodachrome will be available is problematical. In fact, it's the meat of the latest photographic guessing game.

Frankly, faster color is not an unmixed blessing. In fact, it can pose some rather nasty problems for anyone used to slow films.

Just imagine, if you will, what can happen. You load your camera before going to the beach as usual, but this time with a fast color film. Once at the beach and ready to start making movies you discover that at 16 fps (about 1/30 to 1/35 sec. on most cameras) you need an opening between f/16 and f/22 for good exposure, or your electric eye warning signal tells you there's too much light. Unfortunately, your lens closes down only as far as f/16—like many normal movie lenses and those on most automatic electric eye cameras. You never worried about it before because under bright sun at the beach the lens opening was rarely smaller than f/11.

Unless you brought along a neutral density filter for your manually operated camera you either shift gears to a higher fps rate (if you have one) or overexpose the film. Unfortunately, the higher fps rate alternative won't always do for the subject you happen to be filming. A neutral density filter solves the problem by reducing the

(Continued on page 118)

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## NEW BOOKS

(Continued from page 61)

and just what captions should be: explanations which add to the understanding of the pictures rather than descriptions of what anyone can see by just looking. Unfortunately, in order to keep the pictures large, the text is buried away from them.—H.K.

**ETERNAL ITALY**, photographs by Janos Reismann, text by Carlo Levi, 120 full-page illustrations in color and black-and-white. Viking Press, \$10\*

A well-printed, handsome picture book lovingly portrays the people and the cities, towns, farms and seacoast of what is undoubtedly one of the most photogenic countries in the world. Reismann's pictures are warm, sympathetic, tasteful. He has avoided the picture postcard stereotypes with interesting compositions and choice of camera angles plus excellent print quality. The pictures he shoots are always highly romantic. The vigorous, fun-loving, wine-drinking, spaghetti-gorging, accordion-playing Italians must have stayed indoors when Reismann toured. Levi, one of Italy's best authors, supplies an intelligent, interesting, descriptive text which does much to supplement the photographs. If you have the opportunity to com-

pare this book with William Klein's picture book, *Rome* (it's reviewed above), you will see how wildly divergent even travel books can be when produced by photographers of different ideas and temperaments.—H.K.

**THE MINOLTA MANUAL**, by Joseph D. Cooper. 160 pages, illustrated. Universal Photo Books, \$3.95\*

It's questionable whether a group of divergent camera types can be successfully covered in one volume of 160 pages and still guarantee users of one specific type that they will get their full share of pie.

Cooper's 160-page Minolta pie includes ultraminiature Minoltas, rangefinder Minoltas, eye-level reflex Minoltas, twin-lens reflex Minoltas. Cooper can barely get beyond the 1, 2, 3 instruction booklet information covering loading and operating before he runs into the inevitable trouble of trying to explain a photo technique in terms of six or seven different cameras. The result is more confusing than helpful—a shame since, in this reviewer's opinion, Cooper is one of the few conscientious photo writers to have really contributed (in other books) to camera users' knowledge.—H.K.

**TURKEY**. Introduction by Lord Kinross, text by Robert Mantran, photographs by

Yan. 8½ x 10 in., 302 pgs., 303 illustrations. Viking, \$14.00

Collections of photographs of foreign lands have an immediate advantage over picture books of more familiar places. Such an advantage is enjoyed by Viking's latest entry in the race, *Turkey*. However, to be of great interest to the photographer, the book should also contain some fairly outstanding photographs. On this basis, I'm afraid this entry will have to be scratched.

While Yan's photographs are good records of monuments, archaeological ruins, peasants attending their flocks—he cannot be called an imaginative photographer.

The book, judged as a whole, is very well put together and well reproduced. Taking a hint from Beny's beautiful *Thrones of Earth and Heaven* (Harry Abrams, publisher) the designer has separated the black-and-white picture sections with text and caption chapters on colored papers.

There is plenty of space for the excellent explanatory text and historical data, plans of famous buildings, etc. All of which adds up to a superior armchair travelogue, but not much in the way of photographic inspiration.

—J.B.

\*These and other books are available through AMPHOTO; see page 115.

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## MOVIE MAKER

(Continued from page 116)

amount of light reaching the film—but adds to the equipment rattling around in your pockets or gadget bag.

Another minor problem with fast 8mm films is the extremely large depth of field resulting from small lens openings. This can be unfortunate when shooting close-ups at f/16 or smaller. Instead of a neatly controlled background that can be thrown out of focus to accent the main image, everything is sharp, even people walking about at infinity! The depth of field at f/16, with the normal lens focused at 3 ft., is 1 ft. 4 1/2 in. to infinity.

Imagine what could happen to audience attention if in the background there's a sharply defined man doing something that distracts from the mood of the close-up. (At f/11 and focused again at 3 ft., things are a bit more under control—with a depth of field of 1 ft. 8 1/2 in. to 14 ft. 5 1/2 in.)

The only recourse again will be neutral density filters—which reduce the amount of light reaching the lens.

### Tele shots easier

But of course the faster films bring advantages, too. That same extreme depth of field is probably one of the best things that ever happened to the sports, scenic, or experimental minded movie maker. I'd love to have a dollar for every out-of-focus sports scene I've made because the action shifted much too quickly for me to adjust focus. This can be a particularly disastrous situation when using telephoto lenses. Depth of field with a tele at wide apertures is vastly shallower than with normal or wide-angle lenses used from the same camera-to-subject distance.

As for sceneries, how many have you shot with the lens on infinity, only to find that something in the very near foreground (perhaps only a foot away from the camera) you wanted sharply defined was slightly out of focus in the processed film?

With the faster films you can shoot under lighting conditions that no one would attempt with slow color. Combine the increased speed with a fast lens—13mm f/0.9 or even f/1.4—and available light can be used for many indoor situations. In the past, available light with 8mm color has often been at least a mild compromise between getting a poorly exposed shot or nothing.

For those who use photofloods a fast color film means working with lights much farther back from the scene than now possible—which adds up to greater comfort for both movie maker and subject.

The more exotic types of movie making, which heretofore belonged almost strictly to the 16mm fan with his faster color films, are now open to the 8mm camera owner. Whether it's deep-water skin-diving movies, mood shots in the rain in extremely poor light, microscope or telescope movies, it's easier with fast color.—THE END

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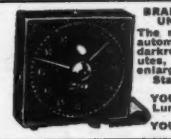
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(FP) \$8.60	\$12.35

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(FP) \$8.60	\$12.35

3 Rolls	10 Rolls
20 Exp. 36 Exp.	20 Exp. 36 Exp.
(FP) \$8.60	\$12.35

3 Rolls	10 Rolls



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BRINGS YOU THIS SENSATIONAL LISTING OF CAMERAS & LENSES & DARKROOM ACCESSORIES  
ANNIVERSARY FREE GIFT WITH ORDER, \$1.50 WRIST STRAP FOR STILL AND MOVIE CAMERAS PLEASE REQUEST SAME.

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**139.50**

with 50mm f2.8  
Xenon Lens

EX Retina Reflex "S" with  
50mm f1.9 Xenon - \$189.50

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PRAKTICA FX 3

CAMERAS

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35mm SINGLE LENS REFLEX

WITH BUILT IN WAIST LEVEL

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28mm F3.5 Nikkor w/case - 78.50

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135mm F2.5 Nikkor w/case - 79.50

135mm F2.5 Nikkor w/case - 79.50

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34mm Zeiss F4 Pro-

Tessar - Wide Angle - 68.00

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Argus Wide Angle or

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FINEST OPTICS-INTERMIX ALL MOUNTS

35mm 300' 35mm w/

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Model 500 500 w/AUTOMATIC

Remote Control Cord -

100' Kodachrome 35mm \$32.00

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Ektachrome 35mm \$32.00

All Prices F.O.B. New York City

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"SALE"

For all negatives from 35mm to 2 1/4 x 3 1/2

Exclusive distortion control

Rotating glassine neg. carrier

360° tilt for horizontal

vertical and diagonal control

\* 2" forward extension for extreme cropping

MODEL E w/ DIFFUSING GLASS

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2 1/4 x 3 1/2

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Copy Stand (Converts enlarger for copying)

Neg. Carrier - all sizes to 2 1/4 x 3 1/2

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Eastar Stand with 35° post, for all cameras up to 4x5

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CLICK STOPS • COATED

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135mm f4.5 Wollensak Raptar - 46.50

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Stainless Steel

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Save 25%

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GR-LAB Universal

Price \$23.00 List \$16.95

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for Enlarger (on and off)

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Time-O-Lite Master

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Chrome Surface - \$18.00 \$12.95

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Model D - 34.50 34.00

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Carrying Case - 8.95 6.95

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FROM THE PAST

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2 1/2 x 3 1/2 FROM 35MM SLIDES	KODACOLOR 19c
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COLOR FILM PROCESSING	
Anschochrome	Super Anschochrome
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20 EXP. SLIDE MOUNTED ..... \$1.25	ROLL FILM ..... \$1.00
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DUPLICATE 35MM SLIDES	MOUNTED ..... 20¢ EACH
25 to 99 ..... 17¢ EACH	100 or more ..... 15¢ EACH
MIN. ORDER \$1.00. WE PAY POSTAGE. NO C.O.D.'S ASK FOR COMPLETE PRICE LIST. FREE "MAILERS."	

## MODERN'S 1960 METER DIRECTORY (Continued from page 110)

Name	Exposure Index	Shutter Speeds	F/ Stops	Notes	Price
Nikon Reflex Japan	6-1600	1-1/1000	1.0-22	Reflected, incident attach., clip-on, booster accessory, couples to shutter speed dial, or to diaphragm of 35, 50, 105, 135mm lenses	\$34.50; booster, \$6.95
Nikon SP, S3 Japan	6-1600	1-1/1000	1.0-22	Reflected, incident attach., clip-on, booster accessory, couples to shutter speed dial of Nikon SP, S3	\$25.50 w/case; booster, \$6.95
Polaroid 625 West Germany	12-12000	—	—	Reflected, EVS, clip-on meter, for Polaroid Cameras	\$16.95
Ricoh Meter Japan	6-1600	30-1/500	2-22	Reflected, clip-on, LVS, booster accessory	\$12.50 w/case; booster, \$5.50
Rolleiflex West Germany	6-6400	60-1/500	3.5-22	Reflected, incident attach., clip-on, LVS. Lens hood for Rollei No. 1 size and meter combined	\$29.95 w/case
Rollei Meter West Germany	6-1600	60-1/500	2.8-22	Reflected, incident attach., booster, for Rollei 3.5E, 2.8E; factory installed	\$29.95; installation, \$10
Rollei T West Germany	6-1600	60-1/500	2.8-22	Reflected, incident attach., booster accessory, for Rolleiflex T, E2, Tele Rollei, may be installed by user	\$29.95
Sankyo Clip-on Japan	10-100	For Movies	1.4-22	Reflected, reads direct in f-numbers for 16 fps	\$8.95
S. E. I. Photometer England	1-1/1000	2 hrs., 47 min., 1/500,000	1.0-32	Reflected, optical spot comparison meter, measures 1/2° angle, uses 1 D battery, may be used as densitometer	\$170 w/case
Sekonic Brockway 3 Japan	.2-12,000	60-1/1000	1.0-45	Incident, reflected attach., Polaroid nos., LVS, fsp 8, 16, 24, 32, 64	\$29.50 w/case, reflected attach., direct reading slide

(Continued on page 130)

## MODERN TESTS

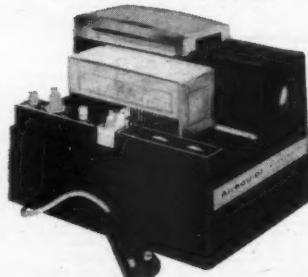
(Continued from page 105)

this did not occur during our tests.

In all, we feel the Weston IV to be a definite improvement in convenience, and ability in low light levels. And don't grieve too much over the absence of the great full Weston scaled dial—the Weston IV meter has provision for interchangeable dials: accessory dials including a full scale and movie camera dials are on the way.

One puzzle unanswered: how do you get the Weston IV neckstrap around your neck if you fasten the slipcase to your belt with the beltstrap provided?—H.K.

## AIREQUIPT'S FIRST SLIDE PROJECTOR



**Manufacturer's Specifications:** Superba 77 automatic 2 x 2 slide projector. Lens: 4-in. f/3.5 Lumina. Lamp: 500-watt. Operation: Automatic, semi-automatic and manual. Other features: Remote control; similar controls on body; 2 to 30-sec. automatic slide interval timer; down-draft anti-popping cooling system; editing slot; permanently stored power cord; sound sync provision; automatic lens shield which positions when cover is replaced. Price: \$119.95. Manufacturer: Airequipt Manufacturing Co. Inc., 20 Jones St., New Rochelle, N.Y.

Airequipt has been making unusually compact metal trays and magazines for other manufacturers' projectors for years. Now they've got a projector of their own—a neat, small, no-nonsense machine.

The projector is loaded easily by inserting 36 cardboard-mounted slides in metal sleeves that fit snugly into slots in the magazine—making it virtually impossible to dislodge slides by turning the magazine over. Metal or glass-mounted slides cannot be used. Loading the magazine into the projector entails positioning it on a

(Continued on page 126)

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149.50



## MONEY-SAVING SPECIALS FROM

# PANORAM

35mm BLACK & WHITE FILM SPECIAL	
YOUR CHOICE	
20 Exp.	7 for 2.00
36 Exp.	6 for 2.25
28' Bulk	1.25
100' Bulk	3.50
KODAK TRI-X PLUS-X PAN-X	
ANSKO SUPERHYPER PAN	{ 20 Exp. 5 for 2.00 36 Exp. 4 for 2.25

### 35mm BLACK & WHITE SPECIAL COMBINATION

Fine grain developed and 1 each Jumbo enlargement of 1 each frame including FREE FILM REPLACEMENT.

20 exposures Complete \$150  
36 exposures, same as above Complete \$250

KODACHROME EKTACHROME ANSCOCHROME

## PROCESSING

\$100

35mm (20 exp.) mtd.	1.75
828 bantam mtd.	2.75
8mm 25' roll	1.75
120-620-127 mtd.	.75
35mm Stereo 15 sets mtd.	1.75
35mm Stereo 28 sets mtd.	2.75
35mm 36 exp. mounted	1.75
120-620-127 unmounted	.75
8mm 25' mag.	.75
16mm 50' magazine	1.50
16mm 50' roll	1.50
16mm 100' roll	2.50

PROCESSING • COLOR PRINTING  
ENLARGING • DUPLICATING

COLOR PRINTS  
FROM YOUR 35mm SLIDES  
OR KODACOLOR NEGATIVES  
Approx. 2 1/2 x 3 1/2

\*15¢ each 2.99  
or any 5-100

COLOR PRINTS  
FROM YOUR 2 1/4 x 2 1/4 SLIDES  
OR KODACOLOR NEGATIVES  
3 1/2 x 3 1/2

\*20¢ each 2.99  
or any 4-100

COLOR PRINTS  
FROM YOUR 35mm SLIDES  
OR KODACOLOR NEGATIVES  
3 1/2 x 5

\*25¢ each 2.99  
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COLOR PRINTS  
FROM COLOR SLIDES  
4 x 5 50¢ ea. 85¢ ea.  
5 for 2.00 3 for 2.00

1.75 ea. 2 for 3.00

KODACOLOR  
ENLARGEMENTS  
FROM ANY SIZE  
NEGATIVE

5 x 7 \$69¢  
8 x 10 \$225  
MINIMUM ANY 3  
MINIMUM ANY 2

35mm COLOR  
SLIDE DUPLICATING

\*15¢ each  
mounted  
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INCLUDING PROCESSING MOUNTING & RETURN BY MAIL

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ANSCOCHROME	135-36 Exp.	9.85	18.55	30.00
EKTACHROME				
New, High Speed	135-20 Exp.	7.90	15.50	24.50
EKTACHROME	135-36 Exp.	12.40	23.40	36.95
SUPER	135-20 Exp.	7.15	13.95	21.95
ANSCOCHROME	135-36 Exp.	10.95	20.95	32.95
KODACHROME	8mm Roll 25' Dble.	8.05	15.90	26.00
	8mm Mag. Dble.	9.45	18.50	30.00
Anso Moviechrome	8mm Roll 25' Dble.	8.95	17.75	28.50
	8mm Mag. Dble.	9.45	19.25	31.00
Super Anscochrome	8mm Roll 25' Dble.	9.75	18.90	30.50
	8mm Mag. Dble.	10.40	20.40	33.00
KODACHROME	16mm Roll 100' 8mm 100' Dble. Bolex 200' R&C	22.50 26.00	44.90 51.00	72.50 84.50
	ADD 5¢ per roll on film for postage and handling			
	ADD 10¢ for 16mm film for postage and handling			

ADD 5¢ per roll on film for postage and handling

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COLOR DUPLICATES  
from your SUPERSLIDES

\*19¢ each  
mounted  
\*10 for 1.90

35mm EASTMAN COLOR  
KODACOLOR, NEGATIVE TYPE

12 Exp. roll, including  
Developing and 1 each  
Jumbo Print of every  
frame. COMPLETE...

20 Exp. roll, same as  
above. Complete... \$375

### KODACOLOR SERVICES

FILM PROCESSED  
including 1 print from each negative  
Per 8 exp. roll, 2.30 Per 16 exp. roll, 3.80  
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BLACK & WHITE  
PROJECTION SLIDES  
From your 35mm slides  
Black & White positive slides...  
mounted ready for projection.

20 for 1.00 36 for 2.00

Send negative

PRICES SUBJECT TO CHANGE

**PANORAM** FILM LABS

CIRCLE 7-1811

1190 6th AVENUE NEW YORK 36

IN CALIFORNIA BOX 35064, LOS ANGELES

### MODERN TESTS

(Continued from page 124)

double track, flush against the changer arm. Flick the button for the first slide and then project automatically by setting the timer, or semi-automatically by pushing a button. Slides may be projected manually by operating the slide carrier by hand.

All controls are mounted on the left side of the Superba. A 12-ft. remote control, whose cord is permanently attached to the projector, permits overriding the automatic timer and focusing, reversing, or advancing. To advance a slide, a button is depressed

half way; to reverse, the same button is fully depressed.

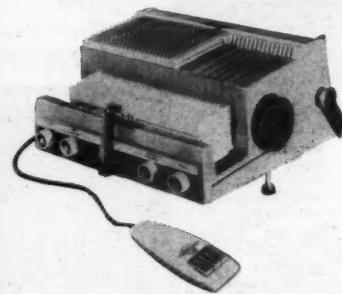
We projected slides innumerable times—each time without a hitch. Even bent slides failed to jam. As long as slides fit into the metal holders, the machine will operate.

In the past, it has been impossible to edit slides in the Airequipt magazines. Now, you just open a slot on the left side of this projector, pull out the slide and replace it with another.

The anti-popping feature is not a pre-popping device. Airequipt has attempted to eliminate, as far as possible, all the factors that contribute to popping. The main idea is to keep the

projector operating at a consistent and reasonably cool temperature. We were able to touch any part of the projector housing without burning our hands after prolonged viewing. Slides do pop—but not throughout the entire magazine. We found that the first 8 or 10 slides had to be refocused. The remainder showed no change in focus at all. Incidentally, when refocusing, a single flick of the remote focusing button proved enough. Flicking the button forward moves the lens forward, and flicking the button backward moves the lens back in extremely small increments. Fall-off of sharpness and brightness at the corners was barely apparent and compared favorably with other projectors in the same price range.—M.A.M.

## SAWYER'S PROJECTOR GOES FULL AUTOMATIC



**Manufacturer's Specifications:**  
Sawyer's 500R automatic slide projector for 35mm and superslides. Lens: 4-inch f/3.5 three-element. Lamp: 500 watts. Other features: Forward, reverse sequence, focusing by 12-ft. remote control, accepts most slide trays except Airequipt and Kodak Cavalcade. Price: \$99.95. Manufacturer: Sawyer's Inc., P. O. Box 490, Portland 7, Ore.

Basically the new "R" model is the same as the "500" reviewed in "Modern Tests" last December but with remote control added. At that time we found that the machine produced an exceedingly sharp image from corner to corner with no light fall-off from 35mm slides and only slight fall-off when superslides were projected. We also found that the projector ran quite coolly with no slide popping, that it did not jam even when crumpled slides were used, that mounted and unmounted slides could be projected in any order, that the innards were easy to get at for unjamming (in case it ever did happen). We also liked the Sawyer's Easy-Edit tray which allowed slides to be re-

(Continued on page 128)

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You're Gonna **SAVE  
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**SID STONE SAYS:**  
(World's Foremost Pitchman)  
**"GRAB THIS FAMOUS  
PHOTO EQUIPMENT  
at these OLD TIME  
PRICES... Many Below  
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# PEERLESS BARGAIN CARNIVAL

Save 53 to 63%  
Off Comparable List!

## 35mm ROBIN SUPER LM

With Built-In Exp. Meter!

**46<sup>95</sup>**

+ 1.9 Coated Lens  
• Rangefinder  
• Brand New! Comp. List \$89.95!

**39<sup>95</sup>**

35mm Robin F.2.8  
• Coupled Range/Finder. MX Sync.  
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**29<sup>95</sup>**

35mm Robin 'RF'  
• 1.9 Coated Lens, Coupled Sync.  
• BRAND NEW! Comp. List \$89.95!

35mm Robin F.2.8  
• Coupled Range/Finder. MX Sync.  
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• 16mm 16mm **99<sup>95</sup>**

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## TOO HOT TO HANDLE

(Continued from page 65)

fast rate. For this, the rangefinder has a slight edge over the eye-level reflex. But for any studied photography, where ground-glass composition is necessary, or for working with telephoto lenses, the reflex is preferred. However, while many professionals are switching to reflex cameras, quite a large number alternate between reflex and rangefinder—as the situation demands.

I would like to buy a  $2\frac{1}{4} \times 2\frac{1}{4}$  twin-lens reflex for under \$100 that would give me negatives suitable for up to 10X enlargements, but have been told that I won't be able to find a suitable camera in this price class. Do you agree? Phil Baccarella, No. Massapequa, N. Y. Definitely not. The Rolleicord Va, Minolta Autocord, Ricohmatic 225 and Yashica-Mat are all under \$100 and will certainly provide sharp negatives that can be enlarged 10X. All four have a similar lens design based on the Tessar 4-element formula.

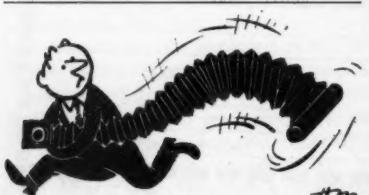
## MODERN TESTS

(Continued from page 126)

moved from the top for editing while the tray was in place.

Now, for \$30 more and  $2\frac{1}{2}$  additional pounds (total 14), the Sawyer's allows you to move from the machine and run it remotely. The control unit has three buttons. One button controls focusing. Tilt it to the right, the lens moves outward; tilt left, the lens moves back. A second button governs projection sequence—forward or back. A press of the third button does the actual slide changing. Of course you can also operate the projector from the control panel on the projector itself. The 500R does not have an automatic interval sequence control.

The remote control operation is superb. At first you are apt to overrun the point of exact focus but with a little practice it's no harder to hit exact sharpness than it is to stop an automobile by applying brakes. Slide changing is extremely rapid. You can run through 36 slides in 30 seconds by just holding down the sequence button. The changing mechanism operated as smoothly as it did in manual.—H.K.



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35mm F2.8 RF.....98.00

Summaron.....74.50

50mm F1.8 Elmar.....54.50

50mm F1.9 CTD. Elmar.....54.50

50mm F1.9 Canon.....119.50

50mm F1.9 DR Summitar.....119.50

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50mm F1.9 Elmar Co...119.50

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90mm F2.8 Summicron.....179.50

90mm F2.8 Summicron.....179.50

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## MODERN'S 1960 METER DIRECTORY (Continued from page 124)

Name	Exposure Index	Shutter Speeds	F/ Stops	Notes	Price
Sekonic LB Japan	6-1600	4-1/1000	1.4-22	Reflected, incident attach., booster accessory, fps 8, 16, 24, 32, 64	\$8.45 w/case, incident attach.; w/ booster, \$11.95
Sekonic LC 2 Japan	6-3200	4-1/1000	1.0-32	Reflected, clip-on LVS	\$9.95 w/case
Sekonic L 38 Japan	6-12,000	8-1/1000	1.0-32	Reflected, LVS, booster, fps 8, 16, 24, 32, 64	\$11.95 w/case, booster
Sekonic Movie Pet Japan	10-100	For Movies	--	Reflected, fps 8-64	\$4.95; case, \$1
Sekonic Pet Japan	10-1000	--	--	Reflected, reads in EVS or Polaroid nos.	\$4.95; case, \$1
Sixomat X-2 West Germany	6-1600	240-1/1000	1.4-22	Reflected, LVS, fps 16, incident attach.	\$19.95 w/incident attach., metal neck chain, case
Sixomat X-3 Germany	6-1600	4 min.-1/1000	1.4-22	Reflected, incident attach., LVS, degrees Kelvin from 2,600-10,000, fps 16	\$29.95 w/incident attach., metal neck chain, case, \$2.95
Skan "Quick" SM-3 USA	.8-800	16-1/1000	1.0-64	Reflected, LVS	\$17.95; case, \$1.95
Spectra Professional USA	1-1000	120-1/1200	1.4-45	Incident, reflected attach., fps 8, 16, 32, 64	\$97.50 with incident attach., booster
Spiratone Japan	3-3200	16-1/1000	1.0-32	Reflected, LVS, Polaroid nos., incident attach., booster accessory	\$4.95 w/case; booster w/inc. attach. \$1.75
Spiratone NE 1 Japan	3-3200	16-1/1000	1.0-32	Reflected, incident attach., Polaroid nos., LVS, booster accessory	\$4.95 w/case
Unicorn Movie Meter Japan	10-200	For Movies	0.7-64	Reflected, direct reading for 16 fps, fps 8, 12, 16, 24, 32, 48, 64	\$8.95 w/case
Unitite Japan	6-800	1-1/1000	1.0-32	Reflected, LVS, fps 8, 16, 24, 32	\$8.85 w/case and booster
Vess 1X Japan	6-1600	4-1/1000	1.0-16	Reflected, Polaroid nos., LVS, built-in booster	\$7.95 w/case
Vess Cine Japan	10	For Movies	1.0-22	Incident, direct reading for 16 fps and Kodachrome outdoors	\$5.95; case, \$1
Vess DeLuxe Cine Japan	6-200	For Movies	1.0-32	Reflected, clip-on, reads direct in 16 fps, also available in model to screw into lens turret	\$10.95
Vess Direct Reading Movie Japan	10-50	For Movies	1.0-32	Reads direct in 16 fps	\$5.95 w/case
Vess M-8 Shoe Japan	10-1600	4-1/1000	1.0-32	Incident, clip-on	\$7.95 w/case
Walz Coronet B II Japan	3-1600	60-1/1000	0.95-32	Reflected, incident attach., Polaroid nos., LVS, booster accessory, fps 8, 12, 16, 24, 32, 48, 64	\$9.95 w/case, Polaroid shoe, booster, \$3.50
Walz EV-LV Meter Japan	10-400	--	--	Reflected, Polaroid nos., reads direct in EVS	\$5.95; case, \$1.35
Walz Direct f/stop Japan	10-200	1/50	1.0-45	Reflected, reads direct for 1/50 sec.	\$5.95; case, \$1.35
Walz Micro Meter II Japan	6-12,000	8-1/1000	1.0-32	Incident, clip-on, reads direct in EVS	\$9.95 w/case
Walz Movie Meter M-1 Japan	10-40	For Movies	1.0-22	Reflected, reads direct in 16 fps	\$5.95; case, \$1.35
Walz Norwood Super Director Japan	3-2,000	1-1/1000	1.0-45	Incident, reflected attach., LVS, fps 8, 12, 16, 24, 32, 48, 64	\$19.95 w/case, reflected attach.
Walz P-2 Japan	10-300	--	--	Reads direct in EVS, shoe meter	\$9.95 w/adaptor for Polaroid shoe
Westen Master III Universal USA	.1-16,000	100-1/1200	1.0-32	Reflected, incident attach., Polaroid nos., LVS, built-in high-low baffle, changes scale automatically	\$32.50 w/case; incident attach., \$2.50
Westen Master IV Universal England	.1-16,000	100-1/1200	1.0-32	Reflected, incident attach., Polaroid nos., LVS, built-in high-low baffle, changes scale automatically, pointer lock	\$35 w/case, incident attach.
Yashica Automat Japan	10-800	8 sec.-1/1000	1.0-32	Reflected, LVS; fps 8, 16, 32, 64	\$14.95; case, \$3

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11 x 14"	4.50 ea.	3.50 ea.	3.00 ea.	2.80 ea.
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2x and 3x XMAS FOLDERS and ENVELOPES.....10¢ ea.  
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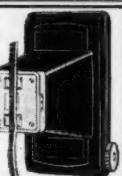
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# Classified Ads . . .

Classified Want Ads may be inserted in MODERN PHOTOGRAPHY by any reliable individual, camera dealer, or specialty house. To avoid chance of error, submit copy typed. Terms: 70¢ a word. Each word, including each item in the address, counts as one word. Send cash with order. 5% discount for 6 consecutive insertions, 10% discount for 12 consecutive insertions, if entire bill is paid in advance. Forms close on the 15th of the third month preceding date of issue. For example: May 15th is deadline for August issue.

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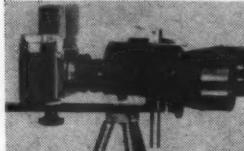
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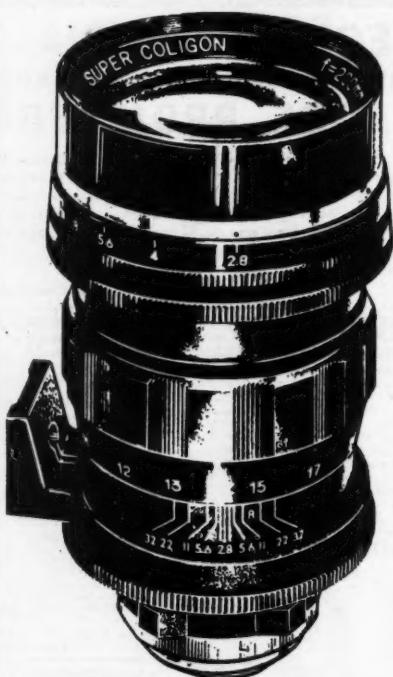
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